

IN THIS ISSUE: VIRGINIA FINDS HER FOLK-MUSIC—By John Powell

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(Howard Cox photo)



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will be guest conductor of the New York Philharmonic Symphony for four weeks next season. (Richter Photo)



ROBERT GOLDSAND,
taken on board the S.S. Berlin before it sailed for Europe, March 24. The pianist fulfilled a season here of over sixty dates.



RADIO CITY
is progressing in its construction. The foreground of this picture shows the foundation for the seventy-story building, while towering in the rear is the RKO structure, thirty-one stories in height. The projected new opera house is to be approximately in the center of the block from which this photograph was taken. (Wide World Photo)



YVETTE LE BRAY,
and her constant companion, Duna. Miss Le Bray gave her annual recital at the Guild Theatre, New York, on Easter Sunday.



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Opera Guild Produces The Beggar's Love

Frank Patterson's Opera Well Received in New York—
Melodious and Vivid Score—Excellent Performance

By ALFRED HUMAN

Fresh encouragement was given in New York to that thrice-worthy but tenuous movement for the production of American opera and opera-in-English when the Chamber Opera Guild of Roerich Museum presented two engaging works, Frank Patterson's one-act *Beggar's Love*, and the familiar *La Serva Padrona*, by Pergolesi, on April 11.

Patterson's dynamic score, set to a libretto by the composer and Tyndall Gray, is already a mellowed chapter of our native operatic lore. The opera was produced in Los Angeles twelve years ago and on various occasions since, notably by the American Operatic Players under the sponsorship of the Matinee Musicale of New York, last year. The public can be grateful to the Roerich Museum group for its sympathetic collaboration, but the deplorable fact remains that the native composer of opera is obliged to rely almost altogether on independent auspices or his works must suffer oblivion. This disregard of competent American composers, perhaps, accounts for the existing situation in opera.

The *Beggar's Love* is the creation of an

unabashed melodist, a deft craftsman of untamed vigor and virility. Strange as it seems, the chief criticism that can be directed against the Patterson opera is its unflagging energy. From the moment the curtain rises (on the modernistic conception of an American slum) after the brief prelude, the opera bristles with action.

The three protagonists, Peg, the flirtatious maiden of the American Lime House; Peter the cripple beggar, and Nick, his idling brother, supported by Peter; are given an abundance of flowing airs, tunes of fine texture and nobility. The music, scored originally for full orchestra, and played on this evening by piano, violin and cello, triumphantly survived this ordeal of austere condensation and sounded fresh, ebullient—and intense. Patterson has packed this material into the two scenes of his thirty minute work.

The Peg aria, *There Is No Secret but Love*; *Condemn Me Not Unheard*, the baritone number for Peter; the tenor air, *Joy of My Heart*, for Nick; and the magnificent *God Give Me Strength* are the outstanding

passages, any tune of which is worthy of detachment.

The presentation of *The Beggar's Love*, while on a miniature scale in keeping with the chamber opera spirit, reflected high credit on the producers and the participants.

Agustin Llopis, as Peter the beggar, brought dramatic skill and vocal excellence to his embodiment. He handled the role with a vigor and finesse which betoken marked gifts. Gladys Burns likewise provided a capable interpretation of the soprano part, Peg, singing her gracious numbers with conviction. John Barr, as Nick, the tenor, lent his ingratiating voice to the trio, ably rounding out the well balanced ensemble. Dr. Ernst Lert conducted. Eugene Brandstadter, violin; Addi Prohaska, piano, and Stuart Moore, cello, constituted the forces in the "orchestra" pit. Under Dr. Lert's baton the performance moved smoothly and stirringly. It is only fair to remark that *Beggar's Love* has been published by C. C. Birchard.

The audience was demonstrative in its applause and at the conclusion gave an ovation to Patterson. A number of distinguished musicians were present in the little theatre.

After the tragic climax of the Patterson

CHICAGO OPERA TO CONTINUE

There were insistent rumors in New York last week that the Chicago Civic Opera would not reopen next season. The Musical Courier wired for information to its Chicago representative and received the attached telegram in reply:

"Chicago, April 18, 1932.

"The report of the discontinuance of the Chicago Civic Opera is without foundation. The guaranty fund now amounts to three hundred forty thousand dollars. Managers and directors of the organization are all hopeful that opera will be given here next season as usual. This is an official statement.

RENE DEVRIES."

work, the curtain rose on a delightful little comic opera of another age, Pergolesi's *La Serva Padrona*, performed in English, of

(Continued on page 20)

Paris Amusements Strike in Protest Over Taxes

All Theatres Darkened—Albert Spalding Wins True
Triumph—Heifetz Gets Taste of French Red
Tape—Marie Antoinette's Theatre Restored

By IRVING SCHWERKE

PARIS.—The lockout threatened in my preceding epistle to the Americans, is in effect today (April 5) and Paris (indeed all France) at the time of typing, is the deadest burg on the continent. Millions of Parisians, thousands of foreigners, and no place to go. *La ville lumière* has turned off its lights and all is dark and sad. Not a theatre, not a cinema, cabaret or dancing hall is open. Not a house of amusement is today doing business, not one.

The French Parliament having missed a magnificent chance to come to the relief of one of the nation's most lucrative sources, will now be forced to do that which, on its

own, it might so gracefully and graciously have accomplished. Americans are well acquainted with the rule: "If Johnny won't mind, you've got to whip him."

People going to places of entertainment this evening will see this poster on the theatre doors:

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"Show business, having ascertained with regret that its confidence has been deceived and that the assurances addressed to its rep-

(Continued on page 17)

Scala Audience in Uproar Against Operatic Jazz

Veretti's Opera, *Il Favorito del Rè*, Ragged by Irate Conservatives—Half Million Lire Lavished on Production—
Old Story in Modernist Garb, Music Shows
Promise But Little Accomplishment

By RAYMOND HALL

MILAN.—Antonio Veretti's first opera, *Il Favorito del Rè*, caused an uproar at its first performance in La Scala, which the patrons of that sacred temple of art will not soon forget, to say nothing of the composer, an avowed modernist and a leader of Italy's musical *avant-garde*. What is more, the failure of the work has had repercussions throughout Italy, and loud protests have been heard against the employment of public funds in the furtherance of jazz and other musical radicalism. The Scala management, which had put forward Veretti's work as an earnest of Director Trentinaglia's progressive policy, is severely criticized, especially in view of a large deficit this season.

The uproar that condemned Veretti's opera was the noisiest heard here for many years. It had a positively vicious tone. Scala first-night audiences in recent years have been habitually urbane. Stiffened in their gala raiments they do not deign even to disapprove. What happened to stir them from their apathy was jazz; though that is not the whole story.

JAZZ BAND STARTS TEMPEST

They stomach the first act with serenity: their curiosity was aroused in this younger Veretti; they wanted to see what a modernist could do. Five curtain calls from his

supporters were allowed to pass without remonstrance.

But in the second act, introducing a modern queen's morning toilette, a curtain suddenly parts at the command of the lady-in-waiting and discloses a Negro jazz band, which strikes up Milady's daily morning

(Continued on page 20)

La Scala Is Minus \$125,000

MILAN.—La Scala will show a deficit of about \$125,000 for the past season. There is much public dissatisfaction with the repertoire recently presented, and the management promises stringent care in its selections for next winter, to be made by a special committee of examiners who are now giving auditions to composers.

Chicago Orchestra Not to Disband

CHICAGO.—Stop press news: The Chicago Orchestra, reported recently in dissolution, will resume its regular concert season next autumn. Full details follow in the next issue of the Musical Courier.

Metropolitan Opera and Radio City

The first official indication that the Metropolitan Opera Company will become a unit of the Rockefeller Center (New York) was made in a public declaration by Paul D. Cravath, issued on April 18.

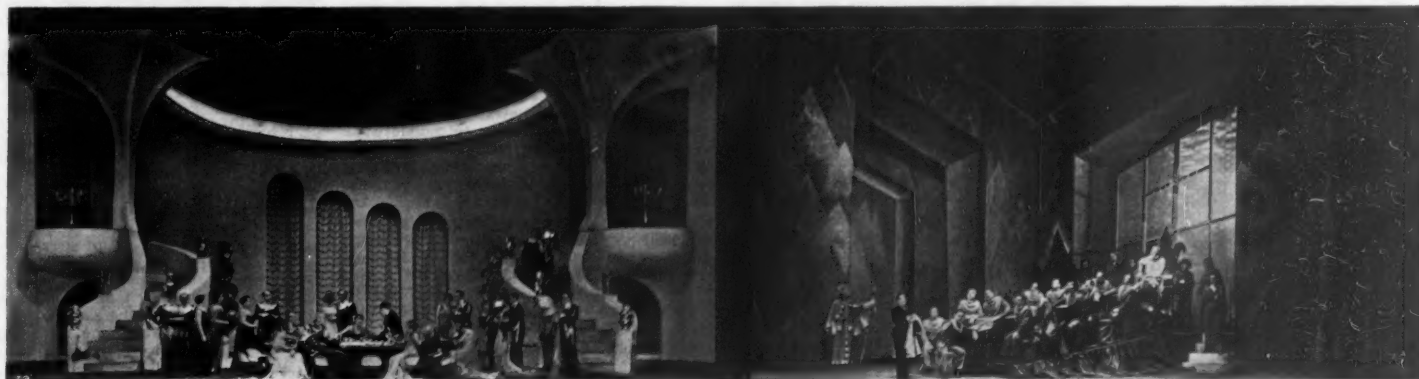
The statement, in part, reads as follows: "So far as a new opera house in Rockefeller Center is concerned, our experts have co-operated with Mr. Rockefeller's architects on plans for an auditorium which would be satisfactory both for opera and orchestral concerts. We believe that the opera house provided for in the plans recently filed by the Rockefeller Center will be an admirable home for the opera."

At the time Mr. Cravath's statement was issued, the directors of the Metropolitan Opera Association had not formally acted upon the matter. Plans for next season's

opera at the old opera house are now being made.

As forecast in the Musical Courier, the Metropolitan Opera Association has formally announced that the 1932-33 season of the Metropolitan Opera Company will be limited to sixteen weeks, at reduced prices (as low as those of ten years ago) for seats and standing room. The shorter season and reduction in subscription rates will bring the cost of subscription to approximately 50 per cent less than last winter.

A salary cut of 25 per cent, and in some cases more, among the artists and other members of the company has also helped to make the projected season possible. Arrangements have been renewed to broadcast opera from the Metropolitan during next season. The company netted \$150,000 in broadcasting fees during the past winter.



Photos by S. A. Mario Crimella, Milan.

SCENES FROM VERETTI'S *IL FAVORITO DEL RÈ* GIVEN ITS PREMIERE AT LA SCALA.

The Banquet Scene (left) shows symmetry of line and effective lighting. The Council of State Scene (right) is suggestive of a setting from *Dybbuk*, produced a few seasons ago in New York.

VIRGINIA FINDS HER FOLK-MUSIC

How the Southern State Was Led to Discover and Revive Its Traditional Tunes of the People

By JOHN POWELL

FOR as long as I can remember I have been the voice of one crying in the wilderness. It began when I was a child and heard older people saying, with sad shaking of their heads, "No, we are not a musical people. Music seems to be left out of the Anglo-Saxon temperament."

Instinctively I knew that something was wrong about this. I myself felt decidedly musical. Quite naturally, I turned to my mother, who had sung to me as she held me on her knee almost every day of my seven or eight years. "Why," I asked her, "do people say we are not musical?" And I grew very angry. "It is not true," I asserted, "I know it is not true!" "Alas, my son," she answered and she, too, shook her head, "I am afraid it is true. I should like to think it is not, but wise people who know say that the test of a people's musical gift lies in their folk-music. The beginning of all music comes from the folk, the simple people, not from the great composers. The little songs the people sing for themselves and the simple tunes they dance to are the origin of all the work of the great composers. And of all the peoples in the world, only the Anglo-Saxons have no folk-music."

I still recall how triumphant I felt. "Oh! but we have folk-songs," I proclaimed, "I know lots: 'Can She Bake a Cherry Pie?', 'There Was an Old Man Came Over the Lea,' 'Goodmornin', Neighbor Jones,' 'Frog Went A-Courting,' 'Lord Thomas and Fair Eleanor,' 'Hangman, Stay Thy Hand,' 'Lord Randal,' 'Barbara Allen'." But my mother continued to shake her head. "What are they?" I asked. I thought that for a moment she looked a little puzzled. "They are not folk-songs," she answered slowly; "not in the way 'My Luv's Like a Red, Red Rose' is a folk-song or 'Annie Laurie.'" (In that she spoke more truly than she knew.) "What are they, then?" I persisted. "Just old songs everybody knows and loves," was her final word. And since I was still unconvinced and consequently disturbed, she lifted me—great boy that I thought myself—to her lap and rocked me into comfort and peace, singing balm into my unquiet mind to an air which she had learned from her mother, who, as a little girl, had heard her grandmother singing:

Twice in the lovely month of May,
When the green buds all were swelling,
A young man on his death-bed lay
For the love of Barbara Allen."

As I grew older I continued to meet the same statement on every side. During my school and university days I was regarded as something of an anomaly in that music was evident to be my career. The general attitude was that it was a misfortune for an American and an Anglo-Saxon to spend his life working in music. And yet many of these very people whose habit of thought produced this opinion would sit cheerfully for hours to hear me play.

Abroad, again, I found that Europeans felt the same way. People who heard my music doubted the veracity of my statement that I was a Virginian. They felt there must be some mistake. For Anglo-Saxons, they all declared, were notoriously unmusical. And as proof they brought forward the staggering argument that the Anglo-Saxon peoples have no folk-music.

But it was the Anglo-Saxon peoples themselves who were the worst offenders in this respect. As I became intimate with life in England, I found that the English regretted that they had no composers, that they were dependent on the Continent for the large part of their music. Some attempts were being made to establish an English school. But among Americans it had come to be a matter of pride. Actually a few years ago, an American woman who made a point of her interest in music, who loved to spend lavishly her great wealth on expensive imported musicians, would always sigh and remark with an air of pardonable pride, "No, we are not a musical people."

When, on one occasion, an American of great musical attainment both here and abroad pointed out that Americans spent annually more money on music than on motor cars, and that this fact would seem to argue the contrary of her assertion, she stuck to her guns, finally bringing up as a crushing and unanswerable climax that the Anglo-Saxons have no folk-music. But this gentleman knew his folk-music, knew his history and regaled her with both fluently. As his facts piled up she grew more and more angry until at last she cried in high indignation: "I don't care what you say! I know we are unmusical!" as if that, above every other ambition, were the apex of achievement.

THE FOLK TUNES OF ENGLAND

The explanation of this widespread error, like that of Columbus' famous egg trick, is

simple once you know it. It is necessary merely to turn back to the time of Queen Elizabeth, in which period lies the key to many of our problems. In those days England was Merrie England. And it was so engagingly dubbed because the countryside rang with laughter and music. Shakespeare's pages are filled with songs and dances; the stage direction: "sennet," "tucket," "hautboys" and "musicke" occur again and again. The Queen herself is said to have been no mean performer on the Virginals. At Court the dance was of great importance. And although the education of a gentleman required that he be able to write little more than his name and spelling was entirely of the impressionistic school, it was demanded of every well-bred person to be able to "carry his part." During the past few years the delightful concerts of The English Singers

and glass in churches were destroyed. But perhaps the greatest blow of all fell upon musical England's native music. Organs were taken from churches and burned. The magnificent church music which had reached the very highest state of development, was proscribed. And if music was forbidden in the religious life of the people, how much more was it frowned upon in secular life! The songs and dances of the countryside were forbidden: there was even a time when to sing a folk-song in England was a crime. And so it is as if one of the magic new silencers had been established everywhere: no longer did the village green ring with laughter and merriment; no Maypole could be set up with pagan rites; no Morris men win admiration and wonder in the public eye; no lads and lassies do their courting to the delicate strains of "Newcastle." To all intents and purposes, England had become dumb and silent.

But the Puritan rule passed, and with the Restoration came a new demand for music. The Stuarts imported musicians from the continent. The new music became fashionable and the foreign musicians won popularity. It was a bonanza to them and their self-interest led them to look with scorn upon all the old native music, although it may well be said for them that they no doubt failed utterly to understand it. But the convention was soon established that

these strangers had at last brought music to an unmusical people. With haughty condescension they consented to put their wares before the English public and the musical English, rusty from disuse, humble-minded because they felt certain and thirsty for a concord of sweet sounds, accepted the newcomers at their own valuation.

However, there were protests. The Beggar's Opera is today a living example of such remonstrance. This parody on the imported opera, filled with exquisite native and traditional airs has sung its way down to us today, delighting untold thousands who, like my mother, were ignorant that they were listening to English folk-tunes. It was one of sixty odd which were popular in the early 18th century.

And the simple people refused to forget their songs. Mothers still sang them as they rocked their children to sleep. Young men picked them up from their elders at work and in their turn handed them on to their children. And every now and then some person of perception made an effort to collect and preserve them. Bishop Percy was among the earliest with his *Reliques*; Child followed with *English and Scottish Popular Ballads*; while less widely-circulated collections were frequent. The literature of the ballad became firmly established, for the tradition of English speech had not been harmed; but the musical tradition among educated people had been broken, and the tunes, when they were written down, were often recorded by people who—even when appreciating their beauty—were at a loss to know how to handle them, because they did not conform to the now firmly established Continental pattern.

It remained for the last of these collectors, Cecil Sharp, to restore to us this musical tradition. In spite of his inestimable gift to England and to the world, I think English musicians have failed to give this great man his due. He went about among country people—who in England alone remembered the old songs—coaxed them to confide what had become a secret treasure, and wrote down with scholarly care for the forgotten modes which they employed, the precious tunes as well as the words.

When his collections in England had covered all possible territory, Cecil Sharp came to this country. He went for his hunting into the Appalachians, following the range. There he tapped a mine of musical wealth. Songs already discovered in England he found in abundance and variety, but also many which he had not collected in England

IT is with particular pleasure that the Musical Courier publishes this article from the pen of John Powell, American pianist-composer. In those capacities he is well known to his compatriots generally, but few of them are familiar with his valuable and successful researches into the folk music of Virginia, his native State. Mr. Powell has not only unearthed much interesting old material but has also encouraged its preservation and performance. Read about the picturesque festivals which have resulted from Mr. Powell's enthusiastic proselytizing, and which the present article describes with a warmth, tenderness, humor, and literary charm that stamp its writer to be as engaging an author as he is a musician.—The Editor.

were still going strong in these mountains. He wrote so well of his American adventures that he has made a cult of Mountain Music. It is a rare person with any musical knowledge who is not aware that in the depths of the Appalachians live a people—chiefly illiterate—with a beautiful musical tradition. The work of Lorraine Wyman and Howard Brockway has been added to this knowledge. The hills of Vermont have contributed to the collection until the term Mountain Music will gain an eager response from most Americans.

TREASURES OF VIRGINIA

It is not true, however, in Virginia, that these tunes are limited to mountain retreats and fastnesses. Until the past year I have not realized how widely dispersed is the knowledge of the old music. Since it has become generally known that I am interested and since an exposition of just what the old music is and means has got abroad through the state, I stumble upon it everywhere. Not long ago I took a manuscript to the drug store at the corner where there is a postal station. I asked the clerk to register the package. "A new piece of work?" he inquired with such a friendly interest that I told him it was and based on old Virginia tunes. He stood staring at me, motionless, for a moment and then, "I'm certainly glad," he said. "I've been wondering why no composers use our fine old tunes. Over the radio I am always hearing orchestras play symphonies made on Russian folk-songs." A little later I was wiring a long message in which such surprising titles as *Jenny Put the Kettle On*, *Walking in the Parlor*, *Old Gray Mule and Cluck*, *Old Hen*, appeared. At the end I paused to compliment the intelligent operator who had taken it all down over the telephone without a slip. "That's very kind of you, Mr. Powell," he responded, "but I used to play the fiddle myself." Again, breakfasting in the garden, I was suddenly aware that nearby someone was whistling *Old John Hardy*. Leaving the coffee to get cold, I went in search of the folk-musician to discover a house-painter across the alley, who confessed that he knew many old tunes and who cheerfully promised to come and make my heart glad with them one day after union hours.

Moreover, this knowledge is not limited to any one class of society in Virginia. Our folk-musicians are by no means illiterate people. Some few, no doubt, are. Among simpler people there are many who still get out fiddles and banjos to enliven the evenings and who have preserved the ballads. But one afternoon at a fashionable tea party when the folk music was under discussion, a friend whom the newspaper would be certain to call "a young society matron" suddenly asked, "Is this a folk-song?" and sang an exquisite typical tune which I had never heard before. When I asked her where she had picked it up, she smiled. "I sing it to my children at bedtime," she said. "My mother used to sing it to me and she learned it from her mother."

It is to this wide dispersal and to the fact that educated people knew, loved and sang these songs in Virginia that I attribute the unusual beauty and refinement of many of the tunes which are to be found there. Virginia was settled when the Elizabethan tradition was still a living thing; the songs escaped with the colonists and the very isolation of the pioneer life made them more precious. They were cherished by all classes. For this reason many have kept a purity of style that was lost in England where other musical influences were all about. This is especially true of the dance tunes. It is a pathetic fact that Cecil Sharp's collection of dance tunes is so small. The Morris tunes, since they were the accompaniment of ritualistic dances, had been fairly well preserved. But the country dances had made use of popular music—music which was fashionable from time to time—and in many cases where the dances obviously had a long history, the tunes to which they were performed were perfectly worthless. Sharp was forced to turn to Playford's *English Dancing Master*, which although of great interest is not strictly of the folk by any means. In Virginia, on the other hand, the old fiddlers had kept the tunes alive where the dances had died out. And now, when they are learning that people are interested to hear them, they are bringing them out by the score. In the mountains and remote villages these dance tunes and ballads and songs do exist, many of them beautiful and all of great interest. Two of the loveliest tunes I have collected came from a mountain district, but of the others I have found by far the most remarkable in those parts of the state which were centres of culture, where the high standard of taste either preserved the finer tunes or,

IN NEXT WEEK'S ISSUE: LESCHETIZKY'S PIANISTIC LEGACY—by Edwin Hughes

as they passed from one individual to another, improved and polished them.

OLE VIRGINNY'S BALLADS

The history of ballad collection in Virginia has followed that of England. Just as Percy, Sir Walter Scott and Child preserved the verses of traditional English and Scottish ballads and songs, so here in Virginia, Dr. C. Alphonso Smith, and Professor Arthur Kyle Davis who completed and published the collection begun by Dr. Smith have done yeoman service: Traditional Ballads of Virginia is a magnificent piece of work; it contains fifty-one ballads with their variants, making several hundred in all, a veritable treasure house for the literary student. But, as was the case in England's early collections, the music is almost neglected. Only a few tunes are given at all and many of these were collected by people who did not understand their peculiarities, and consequently they are inaccurate or distorted. The emphasis which has been put on the words is all the more remarkable to me in that the ballad-poems, delightful, and even highly developed as they are, are not as poetry to be compared with the tunes as music. For the tunes, unlike the great body of folk-music, are not naive, simple and charming only. They are amazing as melody: the most highly trained musicians often gasp at their subtlety. I do not exaggerate when I say that many of them are not surpassed even by compositions of the men of greatest genius. Their subtlety makes careful study imperative before it is possible properly to record them, and this in part accounts for the fact that so few have been put on paper. Sporadic individual attempts which should be greatly commended have been made. Alfreda Peel of Salem preached the doctrine of their value at a time when they were neglected by the generality. And Virginia is also indebted to Cecil Sharp.

The impression made by the folk-musicians upon Sharp is doubly interesting since he was a complete stranger to them and their ways and since he had behind him the experience of similar collecting in England. He saw chiefly the people of the mountains of

are so nice and common." And this was merely the unlettered man's way of expressing what Mr. Sharp had felt of him and his fellows: that they shared a racial heritage which gave them, more than anything else could, a basis of understanding and mutual enjoyment.

HOW TO COLLECT FOLK TUNES

The just use of the good old word "common" as we know it in The Book of Common Prayer precisely suits the feeling which springs up between those who share the love of this old music. Now that I am familiar with this fact I have learned to obviate difficulties which collecting involves. In my early days I often made mistakes. My enquiries for folk-songs brought blank looks, as, when I consider it, was only natural. "Ballets" these old songs are called in some places and in others, "love-songs." However, the demand for them by these names rarely brought them forth. I learned to make the approach in a less direct way: to mention casually some old songs that I knew as a boy and to ask: "Do you know an old song called Barbara Allen?" In Virginia that will usually turn the trick. Before I had made this valuable discovery I had some amusing misadventures. On one occasion en route to a concert engagement I was forced by lack of proper connection to spend the night at a little village hotel and getting into a chat with the proprietress coaxed from her a promise to sing me some old songs after she had wiped the supper dishes. With keen anticipation, indeed, hardly able to wait, I sat down at the square piano in the parlor and turned my attention to a little practise to control my impatience. Soon I was engrossed. Some time after I became aware that I was not alone, and saw outside the windows on the porch a group of attentive listeners. I paused long enough to invite them in and returned to my work. At last, my program finished, I left the piano. A young woman with an eager face gravely approached me. (I discovered later that she was the school teacher.) "Young man," she said, "what circuit are you on?" and would hardly credit my modest response that I was attached to none. "You should be," she assured me, "for I never heard such playing. Never fear, you'll soon be engaged." But my pleasure in this approbation was quite destroyed when the innkeeperess joined me, wiping her hands on her apron. "Now," I began enthusiastically, "for the old songs." She sternly shook her head. "If you had wanted me to sing to you," she announced severely, "you hadn't oughter played that pi-anna like you

to five thousand feet there and the fertile valleys are green with blue grass pasture and ten foot corn. The people are proud of their colonial history, of their rich land and of their own energetic activities. I determined to rouse them to an enthusiasm for the music that I knew was lurking about them in the hills. And it is quite possible that this would have been merely another of my preachments which went in one ear and out the other of a polite audience, had it not been for the spontaneous—and I think rather mischievous—assistance of a prominent young business man whose wife was the president of the club and hostess for the evening. The club was puzzled how to entertain me, for although the members were all musicians, none would consent to make music for me. The young business man, therefore, thinking quite rightly that much unnecessary fuss was being made, offered to provide the program. "I'll engage the jug-band from the High School and send my fiddlers from the factory," he volunteered.

The fiddlers and the jug-band provided just the object lesson my lecture needed. In case you have never seen one, a jug-band is a string aggregation—violin, banjo and guitar—with the addition of an ordinary stone jug such as usually holds molasses or vinegar. The performer blew into its mouth and varied the pitch with no little skill by the distance at which he held it, producing a pleasant tone that sounded not unlike a grunting bassoon.

I called for old dances. Turkey in the Straw, The Arkansas Traveller, and The Mississippi Sawyer were promptly forthcoming with band and fiddlers united. Here was something which gave an edge to my talk. I actually had at hand folk-musicians to emphasize my point that the woods and hills were full of them. Beginning with the question: "How many of you know what the Dorian mode is?" I startled the club members into real attention and made them listen while I told them that all about them were neighbors—many of whom were patronized as poor illiterate creatures—who could play or sing in that mode. My exhortation was so keen that the next day a lady who had not been present asked me: "Whatever did you say to those people last night? At least twenty women have been here today on fire to go out and save a folk-song!"

Nor were the fiddlers and the band neglected. The former, Frank and Ed Blevins, told me that their father, too, had been a fiddler since his youth and knew many tunes which they had never learned. Their promise to amend the

'fogey.' In this connection I should like to add that Ellis is now one of the most eager students of his father's "fogey" tunes.

THE MOVEMENT PROCEEDS

On that morning plans were made which have brought about a real musical revival in Virginia. Mrs. J. P. Buchanan (known as a composer of songs to the musical world) was quick to see a practical use which could be made of the accomplished musicians at her doors: she adapted them to the needs of the Virginia State Choral Festival which was to be held at the University of Virginia, in April. A Folk Program was planned for Children's Day, to be divided into three parts; traditional music played by native musicians; settings of traditional tunes; and, finally, compositions based upon the tunes. When April came this program was quite the most distinguished and distinguishing of an entire week of music.

The first Virginia State Choral Festival was held last year at the University of Virginia. It was directly the outcome of work done by the Virginia Federated Music Clubs in encouraging choral singing throughout the state, and its duration was that of the annual joint convention of the Federated Music Clubs and the State Teachers Association. Nowhere could a more perfect setting have been found: the University of Virginia is the most perfect work of Thomas Jefferson's great architectural genius; it is surrounded by the green slopes and distant shapes of the Blue Ridge. The MacIntire Theatre, with classic rows of seats and a green carpet of spring grass held the large audiences comfortably under a shining sky and at the same time let no sound escape; for it is one of those rare outdoor theatres with well-nigh perfect acoustics.

Twelve hundred auditors gathered for the Folk Program and for over three hours sat spellbound or broke into all but riotous cheering. So many fine folk-musicians had been brought to light that it was difficult to choose among them. Owing to the length of the program, encores were an impossibility. But when Jack Reedy, one of the ablest of the banjoists finished Cluck, Old Hen, the



The Dulcimer, still used to accompany folk singing in the hills of Virginia.

John Powell, standing with C. B. Wohlford, banjoist. Seated are the Cruise Brothers Band of Damascus, Va.



Frank Blevins, fiddler; Jack Reedy, banjoist, and a guitarist from Delaware who could not leave them until he had learned all their tunes.

whom he says in English Folk-Songs from the Southern Appalachians: "That the illiterate may nevertheless reach a high level of culture will surprise only those who imagine that education and cultivation are convertible terms. The reason, I take it, why these mountain people, albeit unlettered, have acquired so many of the essentials of culture is partly to be attributed to the large amount of leisure they enjoy, without which, of course, no cultural development is possible, but chiefly to the fact that they have one and all entered at birth into the full enjoyment of their racial heritage. Their language, wisdom, manners, and the many graces of life that are theirs, are merely racial attributes which have been gradually acquired and accumulated in past centuries and handed down generation by generation, each generation adding its quatum to that which it received."

In connection with this tribute, it is equally interesting to know with what feelings the stranger from London was received by his hosts. Maud Karpeles, who accompanied Mr. Sharp on his tour, taking down the words of songs in shorthand, told me in London in 1928 that one of these mountaineers paid Mr. Sharp a compliment which he valued above any praise he had ever received. He was preparing to take his leave after spending the night in a primitive farmhouse. His host and hostess expressed the keenest regret that he could not linger with them. "We all wish you could stay," declared the old man wistfully at parting, "You

done." Nor could I soften her decision. I heard no old songs on that trip.

However, taught by such experiences, as I travelled over the state year by year, I discovered here and there gems of great beauty until I had proved to my own satisfaction what I had always known: that Virginia was filled with traditional songs and dances. And I became more and more eager to see established an agency for the preservation of the old music before it became crowded out and lost. I knew that every year old people were dying and carrying to their graves beauties which could never be replaced. The younger generation was not learning the tunes. The whole tendency to specialize in our modern life has been making us turn more and more to professional artists for our music, and with the wide distribution of the work of great artists over the radio. I saw a future in which not even the most remote dwellers in the mountains would be dependent upon themselves for the delights of music. It became clearer every day that traditional music was doomed.

REAWAKENING THE LONG AGO

In 1930 a small music club in Southwest Virginia invited me to address them. It is a beautiful country; great mountains tower up

oversight they have faithfully kept. And in the band I found an instrument which to me was far more interesting than the jug: this was a banjo. It was not a modern four-stringed, but an old-fashioned five-stringed one, such as is rarely seen nowadays. "I can't play the fifth string," said Ellis Wohlford when I questioned him, "but my father can. It is his banjo."

The next morning Ellis brought his father, Mr. Wohlford, with the banjo to see me. I was introduced to many tunes new to me. That day will always stand out in my mind for not only was Mr. Wohlford the repository of a great banjo tradition but, he was also a very great artist. As he warmed to his work, I realized that nowhere in the performance of any artist on any instrument had I met a finer sense of style. Although he modestly protested that he was not in practise, I could easily believe his assertion that twenty years ago when he played for dances he could begin at seven in the evening and play until seven the next morning without repeating a tune. And it was comical—if a little pathetic, too—to observe the increasingly shamefaced look and attitude of his son as our enthusiasm grew and the father with a sidelong glance from time to time remarked: "Ellis says these tunes are

applause was deafening. As in other cases—for everybody wanted to hear each tune a second time—I was about to introduce the next performer when the ring of a deeply-moved voice stopped me. "John," it called from the very back row, half a city block away. I looked to see the professor of French with big tears running down his cheeks. "John! make him play it again!" he begged. It was impossible to resist such a plea, and Cluck, Old Hen, had the distinction of being heard twice.

An optional fourth part of the program had been added to include many delightful features which could not be squeezed into the program proper. This part was not reached until about six o'clock. The audience, however, was undismayed by the lateness of the hour, and sat on to watch "square dances" deftly performed by dancers from a neighboring small town. Dancers and their accompanying string band which was directed by J. B. Wells had been transported en masse to dance as they are accustomed to do on Saturday evenings. The music was so enticing that folk-musicians from all over the state could not keep from dancing and the afternoon closed with a general ensemble of all the performers. And practically every member of the company whether performer or listener was ready to agree with Mr. Wohlford who said in bidding me good-bye

(Continued on page 10)

OPERA AT THE METROPOLITAN

SUNDAY EVENING CONCERT

APRIL 10—This final Sabbath evening concert at the Metropolitan Opera House drew a thronged attendance. Lily Pons was one of the soloists and gave three numbers with orchestra (conducted by Wilfred Pelletier). Goeta Ljungberg, in excellent voice, sang an aria from *Cavalleria Rusticana*. Lauritz Melchior, with rich tenor tones, did an aria from *Otello*. Others heard were Dreda Aves, Doris Doe, Francesco Merli and Armando Borgioli.

LAKMÉ

APRIL 11—Lily Pons scored another personal triumph as Lakmé on Monday evening, particularly after her second act aria when the performance was held up many minutes while the audience accorded her the usual ovation. Frederick Jagel again filled the role of Gerald to excellent vocal and temperamental advantage. Other principals were Gladys Swarthout, Aida Doninelli, Dorothea Flexer, Minnie Egner, Leon Rothier, Giuseppe de Luca, Giordano Paltrinieri. Beautifully presented was the ballet devised by Rosina Galli. Louis Hasselmans conducted.

TALES OF HOFFMANN

APRIL 13 (Matinee)—This was a benefit performance which netted \$3,000 in aid of the Catholic Writers' Guild. Among those who took part were Lily Pons, Grace Moore, Lucrezia Bori, Gladys Swarthout, and Messrs. Tokatyan, Tibbett, Ludikar, etc. Louis Hasselmans conducted.

SIEGFRIED

At the conclusion of Siegfried an unusual demonstration took place. All the artists in this devoted performance were applauded lustily by the large audience, but the hearers were insistent on one point. Lauritz Melchior, Danish tenor, had again offered a stirring interpretation of the title role, an interpretation marked by some of the best and most purposeful singing Melchior has given this season. To show their appreciation the hearers refused to let Melchior retire. Again and again he was recalled. Michael Bohnen sang Wotan and he and the other artists came in for their proportion of the favors incident to a final Siegfried. Clemens did an artistically and eloquently characterized Mime. Others were Schützen-

dorff as Alberich, Tappolet as the Dragon, Doris Doe as Erda, Kappel as Brünnhilde, Fleischer as the Voice of the Bird. Bodanzky conducted.

MADAM BUTTERFLY

APRIL 14—Elisabeth Rethberg gave her lovely toned and emotionally sung and acted version of the operatic "heart interest" heroine, Cio Cio San. Francesco Merli also made his appeal to the ear and feeling of his hearers, and put a rich measure of ardor into his presentment as Pinkerton. These were farewell 1931-32 appearances for both artists and their reception had a corresponding degree of warmth. Others in the cast: Ina Bourskaya, Phradie Wells, and Messrs. Malatesta, Paltrinieri, Ananian, Quintina, and de Luca. Vincenzo Bellezza conducted.

LA SONNAMBULA

APRIL 15—The last Italian opera of the season was given on this Friday evening when Pons and Gigli featured their art in Bellini's *Sonnambula*. After a strenuous season it was soul-satisfying to hear the voices of both artists in fine form, mellow, clear, and expressive of all the delicate nuances in delivery. If there are those who long for an exposition of the so-called Italian *bel canto*, there is no better place to find it than in the singing of Gigli and Pons in this ingenious music of pure lyric style. The artists were recalled endlessly. Tullio Serafin conducted.

TANNHÄUSER

APRIL 16—As the final matinee of the season, the Opera patrons enjoyed a spirited and finished performance of Wagner's work about profane and sacred love. Lauritz Melchior enacted affectingly the role of the hero, first tormented and later spiritualized. The Melchior vocalism had splendid volume, quality, and musical result. Mme. Rethberg was the saintly Elizabeth, and with engaging appearance, dulcet tones, and refined romanticism, gave keen pleasure to fastidious auditors. Lawrence Tibbett was a Wolfram of sincere feeling and voice tinged with suave and necessary resonance, all adapted masterfully to Wagnerian expediencies. Dorothea Manski did an effective Venus. Others in the cast were Aida Doninelli, and Messrs. Hans Clemens (a polished artist always), Gabor, Paltrinieri, and

skillful and convincing James Wolfe. Artur Bodanzky conducted.

SADKO

The performance of *Sadko* on Saturday evening marked the official close of the season at the Metropolitan (although two more benefit performances are scheduled late this month). The cast was the same as usual except that Wilfred Pelletier conducted, replacing Tullio Serafin, who was indisposed. Frederick Jagel again scored a personal triumph in the title role. Among others in the cast who acquitted themselves with distinction were Gladys Swarthout and Alfredo Gandolfi. The picturesque settings and the fine work of the ballet and chorus won the enthusiastic approval of the audience. *Valc*, till 1932-33.

Long Lost Mascagni Opera Produced at San Remo

SAN REMO (ITALY).—Extraordinary enthusiasm marked the first performance of *Pinotta*, an opera written by Pietro Mascagni when a student of seventeen—fifty-two years ago. He left it with his landlord as security for a debt and it was not discovered until last year.

It has just been heard here with a newly added overture, which proved effective. There were nineteen curtain calls for the composer. Some listeners even compared the quality of the work with that of *Cavalleria Rusticana*. A cosmopolitan audience crowded the theatre for this unusual kind of "first night," and the sixty-nine-year-old maestro was given a prolonged ovation when he stepped to the rostrum to conduct his work.

The opera, a charming trifle in two acts, is an idyll of love, contentment and peace. The action is woven round simple scenes in a spinning mill and shows the tranquil development of the love of Pinotta, the miller's daughter, and the apprentice Baldo, with the other spinners of the mill as a choral background and foil for the solos, duets, and serenades of the lovers.

Judged by the standard of its time, Pinotta has many of the virtues and none of the vices of the *bel canto* school, and it is sure to be heard beyond the Italian frontiers. While it is no new contribution to the progress of Italian opera, it underlines much that is beautiful in its past and may serve as a brake on the more strident ideals of modernists.

At the end of the piece the stage was a bower of flowers and many valuable gifts were also presented. The news of the success rapidly spread through the town so that there were also demonstrations and cheering in the piazza outside the theatre, which reached remarkable intensity when the composer appeared on the theatre balcony. Mascagni was much moved by the tribute. S. C.

Spanish Musicians in Distress

MADRID.—Many professional musicians are being fed in charity kitchens, and a number of them cannot practice their profession because their instruments are in pawn. Such, according to Ferdinand Arbós, Spanish conductor, are some of the symptoms of a crisis in Spanish musical life. Before the opening of a new concert series, Arbós addressed the Madrid critics and told them that the public patronizing concerts was shrinking. High rents and costs increased the difficulties of concert prices, and amusement taxes are more than ever burdensome. Despite many promises of State aid, little has been done for music thus far. E. I.

Milan Scala Relaxes Dress Rule

MILAN.—La Scala has abandoned its dress rule. On Easter Monday (March 28) at a performance of *Madam Butterfly*, holders of tickets for the dress circle were, for the first time, allowed to appear in lounge suits instead of evening dress. However, only about five per cent of the audience took advantage of this concession, and these were apparently for the most part Easter tourists. B. M.

Hofmann to Resume

Josef Hofmann will end his year's vacation from piano recitaling, and undertake a limited American tour in 1932-33. One of his appearances already scheduled is in the Town Hall (New York) Endowment series of concerts.

Parisians Cheer Tenor

(Special cable to the Musical Courier)
PARIS.—Paolo Marion was cheered and recalled for his performance of Mario in *Tosca* at the Opéra Comique on April 15. He scored a brilliant success. I. S.

PROTESTING THE TICKET TAX

The following telegram was sent last week:

New York, April 15, 1932.

Hon. Reed Smoot,
Senate Finance Committee,
Senate Building,
Washington, D. C.

Dear Senator Smoot:

I wish to place myself on record as protesting vigorously for the musical profession, the Musical Courier, and myself, against the proposed amusement tax.

If applied to concert and opera, the levy will be ruinously detrimental to public attendance at musical entertainments, already suffering grievously from the depression.

Very respectfully yours,
LEONARD LIEBLING,
Editor-in-Chief, Musical Courier.

Wiesbaden Opera Goes Commercial

WIESBADEN.—The local Opera, formerly one of the three royal opera houses of Prussia and still a "State Theatre," is to be converted into a corporation in which the State of Prussia, the city, and local professional interests are to participate. The contract of the Intendant, Prof. Paul Bekker, formerly Germany's leading critic, is not being renewed, and the government has been asked to provide a trustee to direct the transition to the new form of management. M. S.

Kreisler in the Movies

LONDON.—According to the London Daily Herald, Fritz Kreisler has been engaged to star in a sound film to be made in London by a British film concern. The title of the picture (subject to change) is to be *Passion Hunger*, and it is to portray the story of "a great violinist and his love affairs." It is not stated whether the artist is to act or just to play the violin. Production is planned to take place during Kreisler's next European tour, and there will be outdoor scenes in Scotland. The producer is Eric Hakim. C. S.

Josef Stransky to Conduct

After eight years of baton inactivity, Josef Stransky, former conductor of the New York Philharmonic Orchestra, has been persuaded by Sigmund Herzog to lead a single concert, in aid of the Musicians' Foundation sponsored by The Bohemians. The event will take place in New York at the end of next October. Since his retirement from professional music, Mr. Stransky has been a successful dealer in pictures.

Benefit for Speculators

Ticket speculators in New York are asking twenty-five dollars and more for parquet seats for the Musicians' Emergency Aid concert to be conducted by Toscanini at Carnegie Hall on April 28, when he will preside over the Philharmonic Orchestra. It would appear therefore that the projected concert will be a benefit not only for musicians but also for the ticket speculators.

Krenek's Latest Works

DRESDEN.—Ernst Krenek, composer of *Jonny Spielt Auf*, has given his latest work, *Gesänge des Späten Jahres*, to the Dresden Opera singer Elisa Stünzer, for the first performance. It will be produced in Dresden in the near future, with the composer at the piano. Krenek's cycle, *Diary of a Journey Through the Austrian Alps*, has been a distinct success in Germany. E. J.

Coq d'Or for Soviets

MOSCOW.—Rimsky-Korsakoff's *Coq d'Or*, strongly censored during the Czarist régime, has been restored here in its original form which satirizes an ignorant, idle, and dissipated Russian ruler. The production, lavishly staged at the opera house, is being conducted by Albert Coates, to the delight of huge audiences. B.

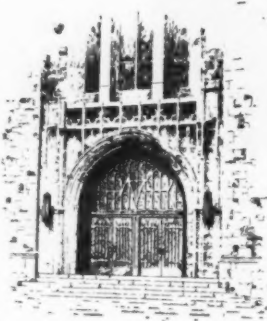
Conductor Suffers Stroke

MADRID.—While conducting Granados' opera *Goyescas*, in Ceuta (Spanish Morocco), José Lassalle, eminent Madrid conductor, suffered a stroke which paralyzed the entire right side of his body. A slight improvement has taken place in his condition, according to latest advices. E. I.

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Bloch's Helvetia Première in Geneva, Under Ansermet

Stravinsky's Psalm Symphony Scores Another Success—
Geneva Orchestra Saved by Radio

GENEVA.—Ernest Bloch's symphony entitled *Helvétie, le Pays des Montagnes et son Peuple*, at its European première by the Orchestre de la Suisse Romande, registered a real success, both for the composer and the conductor, Ernest Ansermet. The work, which is the Swiss-American composer's homage to his native land (just as

worked a long time on the score which, he says, gradually matured in his mind from 1900 to 1929. Ansermet gave it a magnificent interpretation and the orchestra rose nobly to the occasion.

EULOGIZING A RIVER

Another work heard here and largely deriving its inspiration from the native soil, is a symphonic poem entitled *Le Rhône*, by Roger Vuataz, one of the most gifted among the younger Swiss musicians. Scored for orchestra and chorus, it describes the course of the great river from its birth at the glacier to the sea. It is a fine musical fresco, highly characteristic, rhythmically interesting and evocative. The composer ably conducted his own work.

STRAVINSKY'S PSALM SYMPHONY

An enthusiastic reception, equalling that of the Bloch work, was given to Igor Stravinsky's *Symphonie de Psaumes*, splendidly conducted by Ansermet. The work is generally considered here to be one of this original composer's best works, suggesting a newly discovered source of inspiration.

RADIO SAVES ORCHESTRA

Important as these novelties were in Geneva's musical life, more important still is the fact that the existence of the Geneva Orchestra (Orchestre de la Suisse Romande) is assured, at any rate for the next three years, and that the well-grounded fears of its dissolution have been allayed, thanks largely to a new arrangement with the local broadcasting authorities. Ansermet remains the orchestra's conductor, as he has been from its foundation.

Jascha Heifetz has given a recital here and scored a success. An excellent program, enormous velocity, passionate temperament, but alas, not a large audience.

GEORGES PERRET.

Walter's Full Summer

BERLIN.—Bruno Walter, recently back from his guest season with the New York Philharmonic, has resumed his activities in Berlin and at the Leipzig Gewandhaus. He

is scheduled to conduct Haydn's Seasons during the bicentenary celebrations in Vienna, after which he will bring out a new work by Ernst Krenek, *The Triumph of Sensitiveness*, based on a Goethe drama. He will then conduct in Budapest, and in May will appear in London, Brussels and Paris. In August, Walter directs Weber's *Oberon*, Gluck's *Orpheus* and Mozart's *Magic Flute*, at the Salzburg Festival.

T. C.

University of Miami Symphony Orchestra Concludes Its Season

Junior Orchestra Gives Concert — Many
Local Musicians Attend Florida State
Convention of Music Clubs

MIAMI, FLA.—The University of Miami Symphony Orchestra (William Kopp, conductor) gave its last concert of the season April 10, with Marian Berry Taylor, violinist, as guest artist. There have been eight concerts in the series with the following soloists: Sara ReQua, contralto; Hannah Asher, pianist; Cameron McLean, baritone; Helen Flanagan, soprano; Mary Hughes Call, pianist; Margaret Weaver Reid, contralto; Marian Berry Taylor, violinist.

The State Convention of Music Clubs met in Orlando, April 5-8. Many Miamians attended as delegates. Some of them were Fda Keary Liddle, president of the Miami Music Club; Bertha Foster, dean of the Conservatory of the University of Miami; Grace Murray, first vice-president of the Miami Music Club; Charles T. Ferry, third vice-president of the Miami Music Club.

The Mana-Zucca Music Club presented Minna Hager, mezzo-soprano, March 29, at the Civic Theatre. She was accompanied by Eleanor Clark Linton.

The Miami Music Club had an interesting program at its last meeting with Mrs. Louis D. Gates in charge. Mrs. Luther Livingston gave a talk and those on the program were Melva Young, Sarah Folwell, Eleanor Clark-Linton, Ruby Showers Baker and Charlene Stearns Gould.

The Junior Symphony Orchestra (Walter Grossman, conductor) gave a concert on April 3 at Orchestra Hall. This is an organization of the University of Miami Conservatory and is composed of young students between the ages of thirteen and eighteen. The guest artists for this concert were

BERLIN PHILHARMONIC 50 YEARS OLD

(By special cable to the Musical
Courier)

BERLIN.—The Berlin Philharmonic Orchestra celebrated its fiftieth anniversary on April 17. On behalf of President Hindenburg, at a gala ceremony, a gold Goethe Medal was presented to Wilhelm Fürtwangler, present conductor of the organization. Mayor Heinrich Sahm announced a municipal subsidy to insure the existence of the orchestra. Hans von Bülow and Artur Nikisch were among the past leaders of the Berlin Philharmonic.

P.

Mildred Greenberg, pianist (pupil of Hannah Asher); Leonard Rose, cellist (pupil of Mr. Grossman); and Lewis Eley (pupil of Albert T. Foster).

Midsummer Night's Dream was presented by the "committee of ninety-nine" of the University of Miami April 7 in Brickell Park. The orchestra, under the direction of Mr. Kopp, furnished the music; and thirty-five dancers from the conservatory, under the direction of Edna Sortelle, were in the cast. The conservatory glee club, led by Bertha Foster and twenty from the dramatic department, under Opaul Motter, performed. Franklin Harris was general manager of the successful production.

A. F. W.

Schumann Sings in London

LONDON.—At a solemn commemoration of the centenary of Goethe's death held at Fishmonger's Hall (one of the finest of the old "city companies" halls in London), at which Sir John Simon, British foreign secretary, Mr. Treviranus, German minister of transport, and other prominent men, eulogized the great poet, Mme. Elisabeth Schumann, as the only artist, sang a number of settings of Goethe poems by various composers, including Mozart, Schubert and Wolf. A distinguished company, including almost the entire diplomatic corps, attended and the Marchioness of Londonderry acted as hostess. Later at a reception held by the Austrian Minister Mme. Schumann repeated some of the Goethe songs sung at the City of London's celebration.

J. H.

EMILY ROOSEVELT

Soprano

IN TOWN HALL RECITAL, NEW YORK, APRIL 7, 1932

... Brought a voice of warmth and amplitude to songs well chosen for variety and quality. ... The quality of Miss Roosevelt's voice is unusual; it is capable of both brilliance and depth and her program indicated both taste and ambition.

—New York Times

Her soprano voice is smooth and ingratiating in texture and wide in range. Musically the singer divulged impeccable taste, felicity of phrasing and an intelligent appreciation of style. All in all, Miss Roosevelt's singing was distinctly above the average.

—Herald Tribune

Miss Roosevelt's voice is a large and vigorous one—well equipped.

—New York Sun

One of the most agreeable disclosures made in the course of the concert was the facility and skill with which the singer uttered her high notes. These tingling moments on the topmost crest of song, Miss Roosevelt made the most of, for her voice is full, free and clear. The singer interpreted the songs with a sensitive appreciation of text and music and often with a hearty gusto that communicated itself to the audience.

—New York World Telegram

Emily Roosevelt gave a recital for a large and well pleased audience—singing with skill, clarity and expression, operatic arias, German lieder and songs in English and French.

—New York Evening Post

She sang with assurance, a grasp of technical difficulties and comprehension of the elements of interpretation. One of the high spots in her list was the *Leise, Leise* aria from Weber's *Freischütz* which was presented with beautiful quality, facility in reaching for and sustaining top notes and brilliancy and flexibility in passages of almost florid character.

—New York American

She was in good voice and took the wide intervals and vivid climaxes with ease and animation. ... The singer's excellent German diction gave proper emphasis to the words.

—Brooklyn Daily Eagle

A tasteful and interesting interpreter. ... Voluminous voice of unusual quality—an intelligent understanding coupled with temperament. Delightful in the English and French. Her German songs were given with marked intelligence and conception.

—New York Staats-Zeitung



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VIRGINIA FINDS HER FOLK-MUSIC

(Continued from page 7)

"Never in all my life have I had such a good time."

It has been a surprise to me to find what interest has been roused by this program all over the country. But what was most vital in its effect was the fact that through the publicity connected with it, word was carried to the folk-musicians of the state that what they have in their possession is something which many people are keen to hear. There has been a tuning of fiddles and banjos all over Virginia; many which were unstrung and dusty have come out of attics; and memories also dusty have been subjected to a freshening. The result has been a new activity in several localities, where the musicians have met in festive mood to exchange their tunes. The largest of these purely folk gatherings was carried out under the direction of Mrs. Buchanan. With John Blake-more she planned an all-day Folk Festival to be held on Whitetop, the second highest point in the state. The rich verdant valleys and the surrounding hills made a magnificent amphitheatre for the pageant. Under the shelter of a tent contests were held all day long. Some three thousand people gathered before eleven o'clock in the morning in spite of the fact that the road up the mountain alone is several miles. People came on foot, on horses and mules as well as in cars of ancient and the very latest pattern. The majority of the people were the natives of the neighborhood, but they came from three states as it is on this mountain that Virginia, Tennessee and North Carolina meet. The prize-winner on the guitar came from Delaware. When I asked him what he was doing there he replied: "I was passing through this country and I happened to hear some of their tunes. I simply couldn't leave until I had learned them all."

TRULY MODEST PERFORMERS

Certainly two hundred musicians took part in the contests—fiddlers, banjoists, guitarists, string bands and performers on the dulcimer, a delicate little instrument which has been completely lost except in our hills. The dancing contests in the late afternoon brought a renewed vigor just at the close. But what made the day most memorable was the fact that folk-singers actually made their appearance on the stage and sang folk-songs to a large audience. The real folk-singer is a shy creature. He—or she—usually makes no pretension to a voice and whatever voice is there, is untrained. As he sings without vocal props and without accompaniment, and as he is accustomed to a single listener or at most a very small group, it is difficult to persuade him to sing for strangers. An audience seems to demand a performance and this is just what your true folk-singer does not give. He sings his song impersonally in a quiet almost secret voice as if he tells his tale largely for his own enjoyment. And there would have been no folk-singing at Whitetop, had not a young man—an able performer on the banjo and the conductor of a band and consequently accustomed to appearing in public, who was, in addition to all this, reared in the folksong tradition—taken pity upon our pleading. He finally agreed, like a good sport, to be the first to try. As Council Cruise stood there, telling the tale of Pretty

Polly to breathless thousands, the chills which ran up and down my spine were only in part due to the thrill of the weirdly tragic tune: they were quite as much attributable to a feeling that his singing at all was a prophecy of the cultural future of Virginia. And the eager attention on every rapt face in the audience made me suddenly conscious that I was no longer a voice crying in the wilderness.

For we are, it seems after all, a musical people. The chorus of a thousand voices which sprang up spontaneously from every corner of the state, from places as far apart as London is from Edinburgh, and came together to sing the Schubert Mass in E flat at the University of Virginia certainly indicated no lack of musical feeling. To be sure, the Federated Music Clubs had been urging choral singing for some years, but not even the Federated Clubs could get blood out of a turnip. They had, too, called for the work of Virginia composers; but no amount of calling could have produced from ungifted people the programs which for two years have reflected great credit upon the musicians of the state.

In addition, many people are musical without knowing it, indeed, disclaiming it. The young manufacturer, whose half-humorous introduction of the jug-band and the Blevins boys has proved a valuable contribution to our musical life, is a case in point; for he gave those boys a job in his factory, actuated partly by kindness, no doubt, but chiefly because he liked their tunes. His musical acumen was established in that moment. And it is to people who make no profession of musical education that the revival of folk-music will mean much. All progress is from the simple to the complex. Musical response is easily led from a folk tune through suitable settings to the larger forms. It is literally possible to see within a minimum of time the development of musical appreciation, granted that the subject be sensitive and intelligent.

FROM BUD TO BLOSSOM

Not long ago I was giving a recital in a girls' school in a Virginia town. My wife found herself next to a woman in the audience, no longer in her first youth, whose whole appearance indicated that her life had been laborious. The fine character in her face made my wife wonder whether she was perhaps the grandmother of a student. During the early part of the program she sat, her rough hands folded in her lap, politely and passively attentive. Then I began a group of dances of folk origin. The first, a vigorous Contra Tanz of Beethoven, did not stir her. The second was based on tunes which are a commonplace of the Virginia countryside, Old John Hardy and The Mississippi Sawyer. As the first strains reached her neighbor, my wife felt her relax with a sigh and then, delighted, heard her remark in a tone audible through half the auditorium: "Well, thank the Lord!" As the music drew to a close, she turned to my wife and continued: "I say that because I am not literate in music. To play those other things to me is like reading Hamlet to a baby. The baby would not understand it." With this she turned animated attention to David Guion's Turkey in the Straw and

expressed the keenest pleasure in The Arkansas Traveller by the same composer. By this time she was utterly in a receptive mood, and when I returned to play the A flat polonaise of Chopin, she continued to drink in every note eagerly, nor did her attention fall away when it was followed by the quiet nocturne in D flat. With perfect self-unconsciousness she turned to my wife, her voice no more than a whisper: "Oh! that was beautiful." Half an hour before she could not have been coaxed to express an opinion of such a composition: it is doubtful whether she could have heard it properly. Without knowing it she had been educated in those few moments, her taste had been led from something which she understood and loved, which spoke to her in her own language, through the expression of the Polish folk-feeling in the slightly foreign polonaise to what she no doubt would have called "a classical piece." Quite naturally and suddenly its mood and emotional message reached her.

With this sort of activity and education going on all over the state, it does not seem too much to hope that Virginians will gradually get rid of the notion that they are unmusical. To accomplish this end, many interested people are working to establish a department of Folk Music at the University, in order that the tunes which are in danger of being lost may be preserved; that they may be available for future study, that they may be analyzed and be kept as a permanent part of our cultural life. Nor is Virginia alone in her efforts. North Carolina has already begun the task of collecting her folk tunes, and the University of North Carolina has established, under the able and enthusiastic leadership of Lamar Stringfield, the Institute of Folk Music at Chapel Hill. Harold S. Dyer, head of the music department of the University of North Carolina, is the chairman; and the board, of which I am proud to be a member, includes the president of the University, Frank Porter Graham, Mrs. Eugene Davis, president of the Federated Clubs of the State, Mrs. John P. Buchanan, chairman of American Music of the National Federation of Music Clubs, Paul Green, Guy Benton Johnson, Frederick Koch—all of whom have eminence far beyond the confines of North Carolina—and two members from New York both actively concerned with cultural matters, Mrs. John Osgood Blanchard and Barrett Clark. The Institute is in its infancy, but like most infants is rapidly outgrowing one set of clothes after another. Folk musicians are being sought out, tunes are being collected, students are given an opportunity for playing ensembles, laboratory concerts are given at intervals, young composers are having an opportunity to hear their works. The experiments of this first foundation of its kind are of tremendous importance to the musical life of the whole country and should be watched with sympathetic interest by all musicians.

VIRGINIA'S EXAMPLE STIMULATIVE

Much interest has already been expressed from all over the country. The National Federation of Music Clubs, learning through its president, Mrs. Ruth Ottaway, of the deep impression made upon her by the Virginia Folk Program last April, has taken up with enthusiasm the search for local traditional music through the length and breadth of the nation. The fat mail bag of the American Music Chairman is stuffed

with demands for help in making up programs of Anglo-Saxon folk material for performance and study. This demand is by no means limited to those parts of the country exclusively or even largely inhabited by people of Anglo-Saxon origin.

Nor do I have the least hesitation about assuring everyone who asks my advice that the tunes of both songs and dances will fully repay any amount of study. I have put to the test the old rule and have proved to more than satisfaction that in their case familiarity does not breed contempt but leads to deeper admiration and keener delight. As I have been studying these tunes, I have also studied with growing reverence Beethoven's development of melody through years of thought as revealed in his notebooks. The wonder at that master's achievement has only served to increase my astonishment at the so-called simple folk-melodies. Not only have we a folk-music, but we have the finest in the world. These tunes have beauty of line and structure. They have sustained length of phrase with surprising punctuation by emphasis on unexpected degrees of the scale. They have cunning preparation of climax and its unflinching pointing. They have inexhaustible diversity, freshness and vigor of rhythmic effects both in phrase and measure-rhythms to keep the interest tense and alert. Most remarkable, however, is their structure. They are not pieced together but grow into being like living entities. These melodies are organisms. That is why even the sauciest or most jolly give the impression of elegance, of a chaste and classic nobility. Judged by the most stringent standards, many of them are well-nigh flawless.

To all doubting Thomases—as well as to those who would take my word—I hereby issue a cordial invitation to come to Richmond for the Folk Program of the approaching State Choral Festival on April 29. They may then hear for themselves the toe-tickling classic tunes of Mr. Chisholm, who lives on the Virginia estate of Lady Astor; possibly they may hear his sister, Mrs. Betty Smith, who is—as far as I have discovered—the only feminine fiddler in the state. They will hear the irresistible banjo-tunes of Mr. Wohlford and Mr. Reedy and learn what an art real banjo-playing can be. They will hear Mr. Barker singing The Farmer's Curs' Wife which is itself worth the journey.

But for those who cannot come I should like to tell of a conversation which they are going to miss. Last year at the close of the Folk program, Mr. Wells, his fiddle still in hand, approached me. "You are right, Mr. Powell," he said; "we should not forget these old tunes. I'm going to work and get them right. I'm going to get some records and study them." "No!" I warned him, "don't study records, they are not right." He looked at me in startled surprise. "Where can I get them then?" I quite forgot his snowy white hair as I replied, "There is but one way to be sure they are right, Mr. Wells. Go to the old people." His face became very gentle with his disappointment shining through. "But, Mr. Powell," he protested, "the old people are all dead."

So this year I am lying in wait for Mr. Wells. When he comes—as he writes he is going to do—with a lot of "new" old tunes, I shall have my moment of triumph over him. "No, Mr. Wells," I shall say and look straight into his dancing eyes, "the old people are not all dead! Nor do we in Virginia mean ever to let them die!"

Jacobi's Indian Dances Published

Announcement has just been made of the publication of Frederick Jacobi's suite of Indian Dances. This work is scored for orchestra and was performed during the 1928-29 season by the Boston Orchestra in Boston under the direction of Koussevitzky; in San Francisco under the direction of Alfred Hertz; and in Philadelphia and New York by the Philadelphia Orchestra, under the direction of Stokowski. The suite is based on American Indian themes collected by the composer during vacations in New Mexico and Arizona among the Pueblo and Navajo Indians.

English Folk Dance Festival

The English Folk Dance Society, founded by Cecil Sharp, is holding its sixth annual festival in New York today (April 23) at the Seventh Regiment Armory. The music committee of the society includes Alice K. Haigh, John Powell, Leopold Mannes, Melville Smith, and Leonard Elsmith, president of the New York group.

Half the profits of the festival will be contributed to the Musicians' Emergency Aid.

Grace Fisher Returns to Italy

Grace Fisher, former American operetta singer, returned to resume operatic activities in Italy after a concert tour with Titta Ruffo through Switzerland and Spain. Press notices accredited her with a voice "beautiful, full-timbered and of carrying power."

Miss Fisher made her Italian debut in Milan three years ago. She has interpreted roles in Bohème, Pagliacci and Faust.

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EASTMAN SCHOOL OF MUSIC

ROCHESTER, N. Y.

Ponselle Captivates Pittsburgh Audience

Capacity House Hears Piatigorsky—Chicago
Orchestra Concludes Series

PITTSBURGH, PA.—Rosa Ponselle sang herself to another triumph at the concluding concert of the May Beagle series, before a capacity audience. Her program included two operatic arias, O Divina Aphrodite, from Romani's Fedra, and Bel Raggio Lusinghier, from Rossini's Semiramide, and two groups of songs. Seasons, concerts and artists come and go, but the type of singing that La Belle Rosa revealed—rare as it was thrilling—unfortunately is too infrequently the lot of audiences to hear. Furthermore, Miss Ponselle is one of the few operatic artists who scintillate in recital. Absolute mistress of a voice that has no limitations and with consummate musicianship that should be the envy of most singers, she projected herself with ardor into each item of her program. Every moment of her singing was attended with intelligence and thought that carried her art message convincingly to an enraptured audience that demanded numerous encores. Stuart Ross was a fastidious accompanist and played a group of pieces with artistry.

A rousing and notable recital was given by Gregor Piatigorsky, Russian cellist, as the concluding event of the Y. M. and W. H. A. major artist series, before a capacity audience that gave free rein to appreciation of superlative artistry with bursts of applause that bordered on pandemonium. For the second successive year, this dominant personality of the cello revealed extraordinary musicianship and virtuosity. Nino Herschel was an exemplary accompanist of pronounced ability.

The Pittsburgh University Men's Glee Club (Dr. W. H. Wright, director) gave the annual home concert, with Renee Nizan, French organist, presenting a solo group.

The Pittsburgh String Symphonic Ensemble (conducted by Oscar del Bianco) played their ninth concert of the season presenting a heterogeneous list, the highlights of which were Mozart's seventeenth divertimento in D and del Bianco's own fugue, which revealed him as a musician of attainment. Sara Quisenberry, soprano, offered two arias.

Vicente Escudero and Senoritas Carmita and Carmela presented a dance program that won acclaim from the large audience that

turned out to witness an unusual delineation of the art of Terpsichore.

Two recitals of the Pittsburgh Musical Institute presented Katherine Rice Letterman, violinist; Regina Spilker Linn, soprano; Frank Kennedy, accompanist, and several junior students.

Walter Wild and William E. Zeuch—the latter vice-president of the Skinner Organ Company—were guest organists at the free organ recitals of Carnegie Institute, each playing two concerts on consecutive weekends.

Two Sunday organ recitals by Dr. Caspar P. Koch at Northside Carnegie Hall featured Ruth Forsyth, contralto, accompanied by Margaret Jones; and the Kittanning Choral Society (Lyman Almy Perkins, director) and Luenna Eyer Graf, accompanist. The choral group sang Gounod's Redemption.

Betty Kate Stone, pianist, appeared in a program of works by Schumann, Brahms, Mendelssohn, Chopin, and a modern group. This was the first of three piano events by pupils of Norman Frauenheim.

Elsa Gundling-Duga, soprano; Hazel Peck Speer, pianist, and Earl Mitchel, accompanist, collaborated in a musicale at the Fillion Studios.

The Tuesday Musical Club String Ensemble (Ruth Thoburn Knox, conductor) presented a program at the Irene Kaufmann Settlement. Mary Dickenson, soprano; Mary Redmond, violinist, and Helen Roessing, pianist, assisted.

A composers program featured works of the Tuesday Musical Club's manuscript group. Represented were Elizabeth den Hartog, Gertrude Goeddel Hespeneide, Hazel Harris Harnish, Helen Roessing, Henrietta Bodycombe and Janet Spaug.

Norman Frauenheim, pianist and teacher, appeared in recital at the Schenley Hotel.

The annual Musicians Show and Dance, sponsored by the local union for the benefit of unemployed members, drew 6,000 people to the Mosque where in the main auditorium thirty-five acts regaled the delighted throng, while in the lower hall twenty-five bands took turns for supplying the dance music.

Students of Carnegie Tech drama and music departments collaborated in producing Gilbert and Sullivan's The Gondoliers. J. Vick O'Brien, head of the music department, conducted the performance.

The Chicago Orchestra, Frederick Stock conductor, gave the concluding concert of the Pittsburgh Orchestra Association series.

No orchestra appearing here this season was as impressive or reached greater heights than those attained by these musicians from the Windy City.

R. L.

Brown University Gives Dubois' Seven Last Words

PROVIDENCE, R. I.—The music department of Brown University presented The Seven Last Words (Dubois) before an audience which completely overflowed the capacity of Sayles Hall. Arthur Hitchcock of the department of music conducted. The chorus was composed of the choir of Brown University and the chapel choir and glee club of Pembroke College. The solo parts were sung by Geneva Jefferds Chapman, soprano; Berrick Schloss, tenor; Harry Hughes, baritone. Blanche N. Davis, director of chapel music at Pembroke College, was at the organ. The work was given a highly artistic, musical and devotional performance. The chorus was prompt in following the baton, and had effective balance and coloring. The work of the soloists was distinctive and expressive. The orchestral possibilities of the Sayles Hall organ were well set forth in the accompaniment.

The Elmwood Oratorio Society scored another success in giving the last of their series of oratorio concerts. Louis Spohr's Calvary was the work of the evening. This chorus is distinguished by precision, vitality and a devoted interest in the works sung. Mrs. Place, Ruth Ludgate, William DeRoin and James King, soloists, showed fine perception of their parts and sang their several numbers with a high degree of excellence. Medora Ladeveze and Mr. Fiske furnished admirable accompaniments.

Elsie Lovell Hankins, contralto, has fulfilled many out-of-town engagements. Recently she sang for the Salem (Mass.) Woman's Club interpreting songs by Whelpley, Grieg, Beach, Gretchaninoff, Cui, Franck, Manning, Galloway, Brockway and Rogers.

The Verdandi, Swedish male chorus, under the direction of Oscar Ekeberg, gave a spring concert in the Plantations Club Auditorium. They were assisted by Edna Beatrice Bloom, soprano, who made an excellent impression; and by Edith Gyllenberg Waxberg, pianist. The singing of this society is thoroughly artistic.

In honor of his thirty-fifth anniversary as

organist and choir director, George H. Lomas, of St. Paul's Church, Pawtucket, was recognized at a special musical service. The music of the entire service was of his composition and was sung by a choir of 100 voices.

The Women's Glee Club of Rhode Island State College, assisted by members of the Girls' Choir of Central Congregational Church, gave a successful recital of meritorious songs at Edwards Hall, Kingston. They were ably directed by Julia Gould, contralto soloist of Central Church. Frances Burnham was the accompanist.

Robert Gray's Providence Festival Band won second place in the military band contest at Mechanics Hall, Boston. There were thirty-two players who gave as their test piece Fest Overture (Leutner) and as their own choice Finlandia (Sibelius). Mr. Gray besides leading this band is known as an orchestral leader in this city. He is also a violinist in the Providence Symphony Orchestra.

The last concert of the Boston Orchestra for the present season brought to a close a brilliant and successful series. Serge Koussevitzky conducted the program which contained the Egmont overture (Beethoven); two nocturnes (Debussy); Till Eulenspiegel (Strauss); and symphony in E minor (Tchaikowsky).

The lectures on the symphony concert programs by Dr. Louis Chapman, under the auspices of the Monday Morning Music Club, have been largely attended and were of benefit and pleasure to all who availed themselves of the privilege. Both by these lectures and by regularly published articles of musical interest, Dr. Chapman has done much to help musicians here. B. N. D.

Albert Morini in New York

Albert Morini, impresario, is stopping at the Hotel Moritz, New York, negotiating for European artists to come to America and engaging several artists from America to go to Europe.

Mr. Morini now is planning to present Erika Morini, violinist, and Rosina Herlinger (Czechoslovakian Lieder singer, who was recently invited by Kleiber to sing Alban Berg's new aria, Der Wein) in New York next season. He will also import Leila Berderhkan, Oriental princess dancer, and the Prague Teachers Choir. Mr. Morini's name is associated with the tours of the Westminster and Hampton Choirs in Europe.

DUSSEAU

Singing with the Boston Handel and Haydn Society, April 10, 1932, in Szymanowski's "Stabat Mater," Kaminski's "Magnificat," and the aria, "Elsa's Dream" from Wagner's "Lohengrin"

"Jeanne Dusseau, confronted with numerous stretches of fioritura which in length, altitude, and difficulty seemed to surpass anything of the sort within memory, was brilliantly successful. Her light, pure, agile voice, and excellent technique were equal to the occasion. She was enthusiastically and deservedly applauded for her work in this and later in 'Elsa's Dream.'"—*Boston Herald*.

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—*New York Post*

BRIDGE-PLAYING IS A POOR SUBSTITUTE FOR MUSICAL EVENINGS, SAYS GIANNINI

American Men May Turn from Cards and Sports to Artistic Amateurism, Like Europeans, Declares Concert, Lieder and Opera Soprano

Vibrant and vivid in her art, Dusolina Giannini remains herself, a wholesome and thoughtful being, unruffled and poised. Success, the flaring brilliant kind which seems to wilt mere talent, has simply matured the artistic intensity of this young soprano.

"I suppose that I must always regard myself as the troupier," smiled Miss Giannini, "the eternal troupier journeying on the musical highway of life."

"Actually I can find little sympathy with any other attitude. Perhaps the fact that I am a member of a family of musicians has something to do with it, but I have no understanding of what is termed artistic temperament."

"You see, we all made music in our home circle. There was no adulation or any notion that any of us were exceptional. Comment was frank if anything. No. We weren't spoiled. Professionals don't spoil each other, do they?"

"I find this spirit of self-detachment useful in dealing with human beings everywhere—even managers. In fact I should say, especially managers. They need the friendliness of the artist these days. And we, all of us, need these men and women who are the ambassadors of art in their communities."

Miss Giannini commented wisely on musical conditions as she observed them in her recent transcontinental recital trip. The gist of her comment is that artists may anticipate full years ahead if they will work harmoniously with the impresarios. "Excessive concert fees constitute an artistic crime," she observed.

As for national interest in music, she found no diminution whatever, despite the inroads of radio. "If anything," said the soprano, "musical attention has been intensified. I do not know if the new crop of listeners patronizes concerts regularly, but I did encounter quite a number of persons at my recitals who said they had heard me in broadcasts. Certainly there are a countless number of new converts to music and in time, I think, these people will give their hearty support to concerts. Right now is when they should help their local concert managers. Every subscriber to courses can render his definite service today."

"Eventually our country will develop a con-

sciousness to music comparable with our present consciousness to sports—and bridge. Oh, no, I do not oppose bridge-playing. But I know I should find it dull as a pastime—with all that music!" pointing to heaps of Brahms, Schubert and Wolf songs on her piano, "calling for my attention."

"I do believe that card-playing is a form of mental narcotic. Instead of sitting down to converse—a lost art—or play, or sing, we administer an anesthetic to our minds by playing bridge. We seem to insist upon refusing to think. And, naturally, the social fad is inimical to the development of music in this country. The sad part of it all is that bridge-playing has unquestionably harmed concert courses in a great many sections of the country. Some of the persons who have subscribed to local courses for years, have suddenly been taken with the idea that they must effect economy by cutting down on their subscriptions. They do not stop to think what a demoralizing chain of artistic consequences and loss to themselves would follow if many persons adopted the same idea of false economy."

"In time, American men may turn more to music and thus correct the present predominant feminine influence in our native musical affairs."

"It is odd, is it not," asked Miss Giannini, "that the most thoroughly masculine of all the seven arts should be neglected, relatively, by the American male?"

"I believe that we shall soon take a different attitude," she continued, "and begin to cultivate an intelligent amateurism in our American home. The educated European, the business man, the physician, the engineer, the chemist or technician, is almost invariably found to be a competent performer on some instrument. The result is that an astonishing lot of music is heard in homes—instead of bridge."

"I found this admirable condition in Germany where I am returning in June." Miss Giannini holds an ardent admiration for the cultural attitude of present-day Germany, an admiration which is warmly reciprocated by German audiences and German critics. It was a Leipzig writer who last year made a characteristic comment on Miss Giannini's German appearances in recital: "We have

heard Casals and his cello, Kreisler and his violin, Horowitz and his piano—and now, Giannini and her Lieder." As a serious recitalist Miss Giannini was deeply moved by this typical expression of the German reviewers toward her Lieder art, even more than by the warm comment on her guest appearances in opera in the various European centers.

To Miss Giannini, the essence of singing is the Lieder art. She commands a flowing, unaccented German in conversation as well as in her lyric utterance. Perhaps the public has obliged Dusolina Giannini to waver professionally between the concert platform and the opera stage, but at heart she remains the artistic miniaturist rather than the painter with the broad brush of the operatic interpreter. Nevertheless, a public demands opera and so Miss Giannini is constantly widening her repertoire; that highly specialized role, Carmen, will be the next portraiture in her lyric gallery. That role, scheduled for study in Frankfurt this summer, will round out a dozen parts which Miss Giannini has sung in various parts of the world.

But, despite all the pressure, Miss Giannini will not capitulate to opera. One of these days soon, when the United States is dotted with opera companies, then she will devote more attention to the stage. That time is coming to her own country—Miss Giannini was born here of Italian parentage—and the day will be hastened, she declares, if our potential music-lovers will devote a whit less of their energy and intelligence to the narcotic game of bridge.

A. H.

Thomas to Continue with Philadelphia Opera

John Charles Thomas has been reëngaged by the Philadelphia Grand Opera Company for 1932-33. The baritone will appear in at least half of the sixteen performances scheduled for next season, his roles, to include in addition to several new ones, a number in which he is familiar—Tonio in Pagliacci, the title part of Rigoletto, Scarpia in Tosca, and Athanael in Thais.

Ruth Shaffner's Activities

Ruth Shaffner, soprano, sang over WOR shortly after her appearance with Mrs. H. H. A. Beach on the Musical Americana program over the Columbia network. Miss Shaffner was heard at the Lawrenceville (N. J.) School, April 3, her program including Schubert's *Omnipotence* and Bizet's

Agnus Dei. She sang at the opening of the New York Physicians' Club, April 8, and at the Waldorf-Astoria, New York, April 12. She is booked to appear in Washington, D. C., April 27.

Toscanini Here April 25

Arturo Toscanini arrives on April 25 to begin rehearsals for the special concert of the New York Philharmonic at Carnegie Hall, April 28, for the benefit of unemployed orchestra musicians. He sails for Europe midnight, April 29.

The house for the performance is sold out, with the exception of a few lower tier boxes which are still available at \$250 each. Among the boxholders for this concert are: Mrs. Vincent Astor, Mrs. Winthrop Aldrich, Miss Belle Andrews, Mrs. Walter Baker, Mrs. Philip Berolzheimer, Mrs. Willis Booth, Miss Grace Bristed, Mr. Joseph F. Brogan, Mr. Gino Castro, Mr. Paul D. Cravath, Mrs. Andrew Carnegie, Mrs. William Murray Crane, Mrs. Henry Evans, Mr. Harry Harkness Flagler, Miss Susan D. Griffith, Mrs. Christian R. Holmes, Mrs. C. H. Harriman, Mr. John H. Hall, Jr., Mrs. Morgan Hamilton, Mr. Frederick A. Juilliard, Mrs. Walter B. James, Mr. Arthur Judson, Mrs. J. Henry Lancashire, Mr. Adolph Lewisohn, Mr. Clarence H. Mackay, Mrs. Charles E. Mitchell, Mrs. Henry Morgenthau, Mrs. Thomas McInerney, Mr. Walter Naumburg, Mrs. S. S. Prince, Mrs. Herbert Pratt, Mrs. Julian W. Robbins, Mrs. William G. Rockefeller, Mr. Edwin T. Rice, Mrs. F. S. Smithers, Mr. Henry Seligman, Mr. Robert E. Simon, Mrs. Frederick Steinway, Mr. Ernest Schelling, Mme. Germaine Schnitzer, Mr. Charles Triller, Mrs. John Thatcher, Mrs. Samuel Thorne, Mrs. Henry White, Mr. Felix Warburg, Mrs. Orlando Weber, Mr. Richard Welling, Mrs. Eugene Ward, Mrs. Malcolm Whitman, and Mrs. John J. Whitehead, Jr.

Frances Hall Gives Many Recitals

Frances Hall, pianist, has fulfilled thirty-two concert engagements this season, several of them joint recitals with Rudolph Gruen. In January and February Miss Hall gave twenty joint recitals in the Middle West with Ann Mathea, Norwegian soprano, the two appearing in Louisville, Ky., Wichita, Kan., Tulsa, Okla., Springfield, Ill., Joplin, Mo., Lima, O., and other cities. On March 29 Miss Hall gave an all-Chopin program in Erie, Pa., and on March 31 she played at the Westinghouse Club, Wilkesburg, Pa.

"Prophets are honored, even at home...."

What the critics said (undelested):

New York Sun
April 4, 1932.

New York String Quartet Offers Pleasing Program

One of those rarely satisfying collaborations of music and artists occurred last night at Town Hall, where the New York String Quartet played works by Smetana, Haydn and Sibelius. Their performances of the first and last named were adventures in the truest kind of recreation, performances which were vital and urgent, in which the audience seemed merely to be eaves-dropping on four musicians playing to, literally, their hearts' content.

The sixteen years that have elapsed since the Sibelius quartet (D minor, opus 56) was last played here have brought many works, but few that challenged this in solid workmanship, ripe and mature musical thought and a speaking emotionalism that in its fineness and warmth carries the impress of a great artistic individuality. Its fabric immediately suggests the last Beethoven quartets, yet not merely as an echo, for this seeming presumption is justified by the content of the music, which has carried Sibelius inevitably to that technic.

The Smetana "Aus meinem Leben" quartet clings to its tenderness and fancy, though its spiritual simplicity is scarcely of today's music. Its loveliness and gaiety, its eventual heartbreak was richly realized in last night's performance.

I. K.

New York Times, April 4, 1932

New York String Quartet Heard

The New York String Quartet gave one of the most satisfactory chamber music concerts of the season last night in the Town Hall, both from the viewpoint of program and performance. The program began with Smetana's quartet in E minor "From My Life." The work bears every evidence of coming from the heart, and if it gathered certain Wagnerisms on the way, they are entirely digested and far outweighed by its strong personal color. The ensemble read it con amore, with a nicety of balance and a care for outline that never forgot plasticity of treatment.

Their exposition of the Haydn quartet in D major, Op. 76, which followed, was equally sensitive, and particularly during the largo, wherein Haydn's genius creates a miracle of lyric tenderness with such simple means, the beauty of the individual tone and the delicacy of the ensemble was extremely fine. One has rarely heard this pellucid and lovely music more authentically projected.

The last number was the Sibelius quartet, "Voces Intimæ," in D minor, played for the first time in New York. After hearing it—and the Smetana, for that

matter—one wonders why these works appear so seldom upon our programs. Like other major works of Sibelius, this quartet opens doors upon a vast landscape, sometimes veiled and somber, sometimes austere, sometimes gentle, but always steeped in grandeur and permeated with a sense difficult to name, but to which the word "prophecy" comes closest. Sibelius' "intimate voices" are, one suspects, the cosmic utterance which the true mystic hears, and which genius sometimes is able to translate. All this is embodied in music of rhythms sometimes curiously broken, in searching recitative, in melodies that rise to firmness and sink away into questionings. Music often willful, but constantly impregnated with its own strange splendor, and which the score reveals as extraordinarily cohesive. The quartet read it very well, save that the last movement demanded larger outlines and a harsher tonality than they presented.

The large audience was exceptionally enthusiastic in its reception of program and players, as it may well have been.

H. H.

New York Herald Tribune
April 4, 1932.

New York String Quartet Is Heard at Town Hall

Program of Chamber Music Includes Smetana Melodies

An admirably chosen program of chamber music was presented by the New York String Quartet in Town Hall last night. The autobiographical quartet of Smetana, "Aus meinem Leben," opened the concert. The freshness of Smetana's melodies, his invigorating rhythms and the moving final pages, which seek to suggest the tragedy of the composer's deafness, lend this work unflinching interest. When it is set forth with so much tonal beauty, verve and sensibility as it was on this occasion, it seems doubly arresting.

No less delightful was the reading given Haydn's vivacious and serene D major Quartet, Opus 76, No. 5. The concluding offering was the seldom-heard quartet in D minor, "Voces intimæ," Opus 56, of Sibelius. Dating from the Finnish composer's middle period, this work is a deeply personal utterance, highly ingenious in workmanship, original and deeply felt. Most moving is the long-breathed adagio, with its subtly complex rhythms and impassioned melodic substance. An audience of good size applauded appreciatively the musicianly performances of Messrs. Cadec, Siskovsky, Schwab and Prinz.

J. D. B.

NEW YORK STRING QUARTET

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MYRA HESS

Triumphs from Coast to Coast

Where are the artists who will take the place of the great ones who are passing? San Francisco discovered one of them last night—the pianist, Myra Hess, who gave a recital and swiftly changed the initial hesitancy of the audience into enthusiasm. . . . I do not think that any pianist living could play more beautifully than did Myra Hess. . . . San Francisco last night took Myra Hess to its heart. She is today one of the artists whom we swear by.—*San Francisco Examiner*, March 22, 1932, by Redfern Mason.

It is artists like Miss Hess—who spare indeed is their number—who have made this generation realize the personal charm of Bach. . . . word goes around the town today that a great artist made music in San Francisco last night.—*San Francisco Chronicle*, March 22, 1932, by Alexander Fried.

In acclaiming Myra Hess the Society of Arts audience paid tribute to a performance of rare artistry. . . . Joined to her thorough musicianship, versatile interpretation and impeccable technique, Miss Hess possesses a charming and unassuming personality that won her listeners. . . . One is always conscious of a complete mastery of the instrument. . . . —*Palm Beach Post*, Mar. 1, 1932, by E.C.K.

A great pianist played last night. Long hailed as greatest of woman pianists, Myra Hess last night demonstrated her right to be classed with the great pianists of the world, regardless of her sex. It was the hands of a master that evoked the music of last night's recital.—*Palm Beach Daily News*, March 1, 1932, by Lillian Holbert.

. . . Miss Hess acquitted herself with admirable feeling and in her interpretation proved the bigness and quality of her style and temperamental spirit. . . . she is a significant artist of the keyboard. — *Los Angeles Times*, March 11, 1932, by Edwin Schallert.

Into a thousand echoing splinters Myra Hess last night shattered the old fallacy that only a man can really play the piano. This Englishwoman gave a performance that was marked with dominance, certainty and definiteness as it was with delicacy, graciousness and lightness. . . . Her mastery of the piano is as delightful to watch as to hear. — *New Orleans Morning Tribune*, March 4, 1932, by Frances Bryson.

Myra Hess wins an ovation from concert audience. . . . Her Junoesque mastery of the keyboard was forcefully revealed in the romanticism of Bach and Schumann and the imagery of Chopin. — *Seattle Star*, March 16, 1932, by Madge Talmadge.

In a season that has brought us Paderewski, not to mention other pianists of fame and talent, Myra Hess took her audience in the Great hall Tuesday night by storm, eliciting not only tremendously enthusiastic and prolonged applause but also many shouts of "bravo" and "more"—even after she had generously played eight encores in addition to her fine program.—*Wisconsin State Journal (Madison, Wis.)*, March 30, 1932, by Katharine Hartman Axley.

Myra Hess gave devotees of piano music a treat not soon to be forgotten. Without much fear of contradiction, Miss Hess may be proclaimed a perfect and most musicianly pianist.—*Oregon Daily Journal (Portland, Ore.)*, March 15, 1932, by J. L. Wellin.

Seattle paid tribute to the superlative pianism of Myra Hess with an ovation that lengthened by five or six encores her recital. . . . her performance was one to justify the high esteem in which she is held in other music centers. . . . she is an artist of fine distinction, with dignity and intelligence and musical feeling, and a commanding technique. The artist's interpretation of Beethoven's "Appassionata" was profound in its musical insight—a noble performance. . . . — *Seattle Daily Times*, March 16, 1932, by Richard E. Hays.

Myra Hess is a pianist qualified to stand with the great ones of the earth. Never mind her sex. It happens she is a very womanly woman, comely and gracious. Her art is sexless and ageless. — *San Francisco Call*, March 22, 1932, by Marie Hicks Davidson.

Myra Hess proved an important stellar figure in last night's Philharmonic orchestra concert. With pianism and vivid dramatic power Madame Hess gave to the Brahms concerto No. 1 in D minor, an interpretation of broad scope brilliantly performed. To a technical equipment which defies every obstacle the pianist adds a tone of power which is pure music. — *Los Angeles Examiner*, March 11, 1932, by Florence Lawrence.

With no trace of sensationalism in her style, Myra Hess electrified and enchanted last night's audience by her sheer mastery of the piano. . . . She made the music of old Johann Sebastian glow with a new vitality. — *Seattle Post-Intelligencer*, March 16, 1932, by Everhardt Armstrong.

Miss Hess brings to us a great and emotionally moving art, and her audience showed their enthusiastic admiration of her beautiful playing and of her splendid personality. — *The Morning Press (Santa Barbara, Calif.)*, March 8, 1932, by M. T.

What an evening of musical delight was that with Myra Hess as artist. . . . We cannot recall a more complete performance of a Bach group by any pianist. . . . Mme. Hess . . . playing Schumann's "Etudes Symphoniques" . . . transforming a mere piano into a veritable symphony orchestra. . . . her rendering was not short of perfection. — *New Orleans Times Picayune*, March 4, 1932, by R. B. Mayfield.



WINS OVATION FROM PIANISTS

English Artist Reveals Keyboard Mastery in Recital

When a pianist can rouse an audience to the degree of enthusiasm manifest by Myra Hess' auditors in Scottish Rite Auditorium on Monday night, it is an undisputable testimony to the quality of the artist's pianism. . . . — *San Francisco News*, March 22, 1932, by Marjory M. Fisher.

The most enthusiastic if not the largest crowd of any concert greeted Myra Hess with repeated demands for encores, vociferous clapping, and even actual shouts, Tuesday night. . . . All in all, it was a triumph for Miss Hess. — *The Capital Times (Madison, Wis.)*, March 30, 1932, by Fritz Streng.

The popularity of Miss Hess was explained as she presented a performance with a freshness and charm that accounted for her reputation as the foremost woman pianist. . . . Acknowledging the ovation from the audience, she granted three encores. . . . — *Rochester Post-Bulletin (Rochester, Minn.)*, April 1, 1932.

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Miss Hess returns for another season in America, January 1933.

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Handel and Haydn Society Offers Novelties to Boston

Boston Orchestra Delves Into Choral Works—MacDowell Club Orchestra Plays First Tchaikowsky Symphony

BOSTON.—Three choral works new to Boston were performed at the regular spring concert of the Handel and Haydn Society in Symphony Hall on April 10. In place of another repetition of a familiar oratorio, Thomson Stone, conductor, assembled a varied assortment of eight selections.

The novelties were a chorus by Friedemann Bach, Stabat Mater (Szymanowski), and Magnificat (Kaminski). Other composers represented were Ippolitoff-Ivanoff, one Franz Joseph Schuetzky, and Wagner. For the most part the chorus sang well under Mr. Stone's baton, but the orchestra had its troubles in the involved score of Kaminski.

The soloists were Jeanne Dusseau, soprano, who sang the difficult music of the Magnificat with beauty of tone and incredible precision and ease; Merle Alcock, contralto, whose warm voice was good to hear; Paul Althouse, tenor, who was much applauded in selections from Lohengrin and Die Meistersinger, as well as in an encore from Die Walküre; and Frederic Baer, baritone, did double duty, substituting at short notice for John Moncrieff, bass, as well as singing his own quota, as originally announced. A large audience enjoyed the program.

BOSTON ORCHESTRA IN CHORAL WORKS

The Boston Orchestra, under Koussevitzky, made one of its periodic plunges into choral music at the concerts of April 15, and 16 when it presented Mabel W. Daniels' Exultate Deo, Stravinsky's Symphonie de Psaumes, and, for the first time anywhere, Epitaph by Vladimir Dukelsky.

Perhaps it is sacrilege to suggest that the highly-touted score of Stravinsky gave less pleasure than the resounding, though less involved, music of Miss Daniels. At least the latter is music-making without pose or affectation. The Dukelsky novelty, in this respect, was quite indigestible. Written to a quasi-ironic poem memorializing the death of Diaghileff, the music seemed doubly ironic, having little relation to the text. It offered an opportunity, however, for some expressive singing by the soprano soloist, Adelle Alberts. And the Cecilia Society Chorus, trained by Arthur Fiedler, performed the difficult choral sections of the program admirably.

On the same program Myra Hess played with the orchestra the first Brahms piano concerto, taking the audience by storm with a remarkable display of power—quite the finest playing the writer can recall from the English pianist. Two Hungarian Dances of Brahms completed the program.

NOTES

The other concerts of the week were few, but stimulating. Marian Anderson, contralto, sang at Symphony Hall on April 11. The audience realized the quality of Miss Anderson's efforts and applauded enthusiastically. Her rich voice and sense of style were most appreciated in her group of German Lieder, drawn from Liszt and Wolf. Songs by older and more recent composers, as well as a group of Negro spirituals, were supplemented by several extra numbers.

A huge audience thronged the galleries of the Museum of Fine Arts for a free concert given by an orchestra of Boston Symphony players, led by Arthur Fiedler. The program consisted of works by Corelli, Haydn, Wagner, Prokofieff, Debussy and Liszt. The size of this audience, running into the thousands, and its enthusiasm during the performance, gave the lie to the usual convictions about non-paying listeners.

Earlier in the week, on Wednesday evening, Mr. Fiedler had led the MacDowell Club Orchestra in a program that included the first Tchaikowsky symphony for the first time in Boston, so far as present records show. Joseph Zimber, cellist, played the solo part of the Boccherini concerto; and Adelle Alberts sang an aria from Verdi's Forza del Destino. A suite of Strauss dances filled out the program, which was enthusiastically applauded by a capacity audience.

Mary Wigman, appearing in Boston for the second time this season, gave one of her

provocative recitals at Symphony Hall on April 14. This reviewer, as on previous occasions, finds himself at a loss to write appreciatively of a performance which, essentially, he does not understand. It is enough to say that the dancer maintained her customary level of virtuosity.

The program at the Longy School of Music on April 12, listed the Brahms A major sonata for piano and violin, played by Mrs. Chester B. Humphrey and Mrs. William Ellery; and the same composer's second sonata for clarinet and piano, played by Helen Baxter and Frederic Tillotson.

M. S.

Los Angeles Orchestra Plays Polish Program

Conductor Rodzinski Honors His Native Land—A New Work by Roy Harris, Given First Performance by Woodwind Ensemble—Capacity Audience Hears Menuhin

LOS ANGELES, CAL.—Dr. Artur Rodzinski's programmatic "grand tour" of Europe came to a close in his native Poland, when he devoted the second last pair of the season's symphony concerts almost entirely to composers of this his own native land. As was to be expected the Philharmonic Orchestra conductor proved an especially eloquent cicerone, in which task he was aided admirably by his distinguished compatriot, Paul Kochanski. This particular feature was occasioned by the local first performance of Karol Szymanowski's violin concerto, the atonal and polytonal difficulties of which were essayed convincingly by guest artist, director and ensemble. Three other Polish works were premiered, Gregor Fitelberg's Polish Rhapsody and two excerpts, Mazur and Mountaineer Dance from the opera, Halka by Stanislaw Moniuszko.

Considering past and present leanings of that country, it was but natural that Kochanski should have chosen a French score for his second solo opus, the Tsigane of Ravel, which had been done here before only with piano accompaniment. The concert began with Deems Taylor's suite, Through the Looking Glass, which is a favorite repertoire item locally. It was played instead of a Toccata by Roy Harris, the initial hearing of which was cancelled owing to lack of rehearsals.

Roy Harris, a resident of nearby Covina and a native California Southlander, however, was represented with a new work (sextet for piano, flute, oboe, clarinet, bassoon and French horn) during the concert of the Henri de Busscher Woodwind Ensemble at Pasadena Community Playhouse. The event was part of the Alice Coleman Batchelder chamber music series. The score has been described by the composer (a pupil of Nadia Boulanger) as a fantasy in rondo form. In a general way the themes (three of them) are of reflective pastoral mood, treated minutely, yet on the whole sparse in development. Harmonically, Mr. Harris is a moderate modernist, eschewing everything that would resemble a modulatory step-ladder. Contrapuntally, the writing is free and not interesting except for thin yet effective sonorities. Phrases as well as episodes at times are tied together in a lengthwise manner, which tests the strength of flow and workmanship to a breaking point. Mr. Harris however could acknowledge friendly applause. He also evidenced facility in the management of woodwind timbres during a Couperin work in G minor which he had set for woodwinds and French horn. The same group also performed his transcription of the Largo from the first flute sonata by Bach. Henri de Busscher, oboe, and Mrs. Batchelder, piano, performed Sir Hamilton Harty's Orientale and a piece called A la Campagne, which had better be retitled from the Irish Country-side. Rimsky-Korsakoff's quintet for piano, flute, clarinet, bassoon and horn, closed the recital. The last four instruments were in the able hands (or rather before the telltale lips) of Jay Plowe, Pierre Perrier, Frederick Moritz and Alfred Brain.

Philharmonic Auditorium again was crowded when Impresario L. E. Behymer presented Yehudi Menuhin in concert. Such major classics as Tartini, Bach, Bruch and minor items which took on large proportions artistically, thanks to the young violin genius, kept the audience in happy suspense. Piano students of Mr. and Mrs. Hugo Davies were heard in recital recently.

The Philharmonic Orchestra, under the special chairmanship of Mrs. Cecil Frankel, played a second young people's concert for students of elementary schools.

The Gamut Club (Charles Bowes, presi-

dent) celebrated its twenty-eighth birthday with a gala dinner. This club enjoys the distinction of having been host to a galaxy of preeminent musicians, writers, men and women of the theatre, the fine arts and science, who deemed it an honor to perform or speak, and to become honorary members.

Orline Burrow, violin pupil of Oscar Seiling, has started on a tour through the South.

Alexander Kosloff, pianist, played a Phi Beta fraternity recital at the University of California, receipts going to the MacDowell Colony.

Mrs. Edward MacDowell, who had spent a well earned holiday of six weeks here, left for New York, where she arrived about the middle of the month to attend to administrative duties in connection with the summer activities of the MacDowell Colony at Peterborough, N. H.

Erwin Nyiregihazi has returned here from Europe. The Hungarian is scheduled for a series of piano recitals in Los Angeles and on the Coast.

Mary Carr Moore was the chief guest at a luncheon in her honor, when delegates from thirty clubs pledged support for a local hearing of her opera, David Rizzio.

Voice students of Bertha Vaughn, professor at the State University, were enjoyed in recital.

Daisy Sinclair was the guest contralto soloist during the Easter concerts at Pomona College.

William Thorner, former New York voice teacher, now domiciled here, is planning a young artists' program. Among his students is Gwendolyn McCormack, daughter of the Irish tenor, who hopes to repeat her father's achievements under the guidance of Mr. Thorner.

B. D. U.

Goldsand Captures Omaha's Fancy

Frances Nash Attracts Large Audience—Beatrice Belkin, Now the Wife of Conductor Littau, is Soloist with Orchestra

OMAHA, NEB.—Robert Goldsand was the artist chosen by the Tuesday Musical Club as the final attraction in the 1931-32 series of concerts. Disclosing a high order of pianistic art, young Goldsand soon proved the wisdom of the club in inviting him here. He maintained the difficult standards set at the beginning throughout a program of generous length and exacting demands. There was fullness and depth in his treatment of the Bach-Feinberg organ prelude, as well as an organ-like richness and volume of tone. The Mozart B flat sonata brought forth some ideal Mozart playing, exquisite in line and proportion, and shaded with delicate pastel tints. More rugged and forceful were the Brahms variations on a theme by Handel, though again in the Debussy Children's Corner there were many light touches and plenty of whimsical humor. A closing group of numbers by Stravinsky, Scriabin, Bartok and Chopin provided interesting moments, and, though many passages were treated with extreme virtuosity skill, there was never the least indication of conscious bravura or display. Goldsand was cordially received and generously applauded.

Appearing here for the second time this season, Frances Nash drew a good-sized and representative audience to the Knights of Columbus auditorium and regaled her hearers with a demonstration of splendid piano playing. Opening with Franck's Prelude, Aria and Finale, which she interpreted in a manner befitting the requirements of this serious and dignified work, Miss Nash next gave a sparkling and vital performance of Schumann's Faschingsschwank. Adapting her manner of playing with notable sympathy to the moods of the moment, she filled the lighter passages with many delicate graces of the pianist's art and revealed in the more forceful episodes complete authority and firmness of grasp. De Falla, Debussy, Liszt and Chopin all fared equally well at the hands of this well endowed pianist, who has at her command not only an admirable technical equipment but, a lively imagination, mature musicianship and many individual elements of style.

The April concert of the Omaha Orchestra was one of special interest inasmuch as

it presented Beatrice Belkin, (who recently became the wife of Joseph Littau, conductor of the orchestra), as soloist. Combining an unusually sympathetic stage appearance with charm of manner, Mme. Belkin won her audience. She disclosed a voice of much freshness and warmth of coloring and a highly perfected vocal art. There were ovations of applause, many recalls, a profusion of flowers and several encores. Mme. Belkin's numbers were the aria No No Che Non Sei Capace, by Mozart; Rossini's Una Voce Poco Fa; the Hymn to the Sun, from Rimsky-Korsakoff's Coq d'Or; and an aria from L'Etoile du Nord, by Meyerbeer. Of these, the last named (on account of the smoothness and evenness of the artist's passage work, the wide extent of her vocal range, the crispness of her staccati and the musical style of her delivery) made perhaps the strongest impression.

The instrumental numbers on the program included Glinka's Russian and overture, played at a high speed and with much verve and spirit; Haydn's C major symphony; the Good Friday Spell, from Parsifal, in a rich and moving performance; and the Dance of the Buffoons, by Rimsky-Korsakoff, on this occasion played with animation by the orchestra under Mr. Littau's skillful direction.

Recent activities at the Joslyn Memorial include a program by the Lincoln String Quartet, of Lincoln, Neb., featuring a quartet by August Molzer, of that city. Mr. Molzer appeared as soloist in the Viotti A minor concerto, with accompaniment scored by himself for quartet and piano. The players were Emanuel Wishnow, first violin; Abe Hill, second violin; Lee Hemingway, viola; Kenneth Loder, cellist; Jean Ellsworth, pianist.

Two programs were given by the Omaha Music Teachers' Association presenting Gertrude Oruch and Esther Howe, pianists; Emma Wenninghoff-Gibbs, soprano; Frank Allen, baritone; William Hill and Flora Shukert-Summers, violinists. Prof. Paul Grumman and Henrietta Rees were the speakers.

The orchestra of the Fine Arts College of the University of Nebraska presented a program under the direction of Carl Steckelberg; and the Lincoln String Quartet was heard in a second concert with the collaboration of Ernest Harrison, pianist.

The Borglum studios were represented by Jean Borglum, pianist, and Frances Edwards, soprano, each of whom was presented in an individual recital.

A quintet by Mozart and a song cycle (with accompaniment of strings and piano by Vaughan-Williams) formed the program at the last meeting of the Friends of Music. The performers were Madge West, first violin; Grace Leidy Burger, second violin; Eloise West McNichols, viola; Edwin Clark, cello; Emil Krause, clarinet; Mrs. Arthur Klopp, pianist. Norman Moon, tenor, was the soloist in the song cycle.

J. P. D.

Riverdale and Kent Schools Collaborate

A joint concert by the glee clubs of Riverdale Country School for Boys, Riverdale-on-Hudson, N. Y., Kent Place School for Girls, and the Riverdale Orchestra, was given at Kent Place School, Summit, N. J., on April 16, under the direction of O. Russell Locke of Riverdale, and Mrs. Alice C. Foy of the Kent School. Winnifred Chace-Brown was accompanist for the Kent Club; Dale Bartholomew, for the Riverdale group.

Emphasis is placed on music by both the Kent and Riverdale schools, according to Frank S. Hackett, Riverdale headmaster. The Riverdale Glee Club won the song trophy and third place for general excellence at the recent Interscholastic contest.

Chicago A Cappella Choir Records at Camden

The Chicago A Cappella Choir visited the recording studios of the RCA Victor Company at Camden, N. J., during their recent Eastern sojourn. Directly preceding their first New York appearance they recorded John Alden Carpenter's Washington Bicentennial ode, Song of Faith; the entire Bach motet, Sing Ye Unto the Lord; and the Christmas motet of Arnold Mendelssohn. Both motets figured importantly on the Carnegie Hall program of the choir, April 11.

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Music Clubs Active in San Antonio, Tex.

SAN ANTONIO, TEX.—Cecil de Horvath, pianist, was presented by the San Antonio Civic Music Association. She charmed the audience with her singing tone and splendid technic. Numbers given were by Schubert, Chopin, Scriabin, Ravel, Seeboeck, Albeniz-Godowsky, de Falla, Schubert-Liszt, Schumann-Liszt, Paganini-Liszt, Guion, Palmgren and Schubert-Tausig. Prolonged applause followed each number and several encores were necessary. The next artist to be presented will be Coe Glade on April 26.

The Tuesday Musical Club, Mrs. Eli Hertzberg, life-president, presented the Chaminade Choral Society (Walter Dunham, director) with Vesta Hastings Bryan as accompanist. Ruth Howell, violinist, was the soloist, with Jewel Carey as accompanist. This was a reciprocity program arranged by Betty Longaker Wilson in San Marcos for the Crescendo Club (Mrs. Alfred Nolle, president). Pieces given by the society were Deems Taylor's The Highwayman (George Baker, baritone, soloist); Gipsy song from Carmen; Wienen lied (Brahms) and Stille wie die Nacht (Böhm). Miss Howell played Prayer (Handel), Caprice Viennois (Kreisler), and Spanish Dance (Rehfeld). All the numbers were enthusiastically received.

Members of the Mary Stuart Edwards Music Club appeared before the Conopus Tourist Club. The songs were greatly enjoyed.

Compositions of Frederick King were sung by Betty Longaker Wilson, soprano; Mrs. Roy Lowe, contralto; Alex Johnston, tenor, and Howell James, baritone, at a meeting of the Junior League.

Piano and violin solos, and an ensemble number were heard at the meeting of the board of directors Tuesday Musical Club junior department.

The "progressive-series" pupils of Beatrice Funk (of the Tekla Staff studios) appeared in an enjoyable recital recently.

Mr. and Mrs. Frank St. Leger were honor guests at a tea given by the Tuesday Musical Club. Selections were played by a trio consisting of Eddie Werwick, violinist; Juan Macias, cellist; Hedwig Richter, pianist.

Lucile Klaus, contralto, and Ira Mae Nethery, harpist, gave several musical items at a meeting of the Army-Civilian Club.

Rehearsals have begun on an operetta,

King Cophetua and the Beggar Maid, the lyrics and music written by Francis de Burgos. The opening male chorus was composed, however, by Elizabeth Land, of the Euterpean Musical Society. This organization is to present the operetta.

Nature in Music was the subject of the program given by the juvenile department of the Tuesday Musical Club.

The Incarnate Word College commemorated the fifteenth centennial of St. Patrick with a concert by the music department.

Joseph Burger, baritone, offered several songs, accompanied by Ethel Crider, at a meeting of the city federation, when Mrs. J. W. Fincher, president of the State Federation of Women's Clubs was the honor guest. Mary Stuart Edwards led the assembly singing accompanied by Alice Mayfield. Lucile Klaus, contralto; Ira Mae Nethery, harpist, and Oscar Dewees, baritone, were the soloists at a reception given the following day by the Woman's Club in honor of Mrs. Fincher.

John M. Steinfeldt, Jr., appeared in recital at the San Antonio College of Music. He played the first movements of the following concertos: Vivaldi's A minor, Bach's E major, Vieuxtemps' D minor, Brahms' D major and Goldmark's A minor, displaying a fine interpretative sense, a rich, full tone, and ample technic. He was ably accompanied by Cecile Steinfeldt Satterfield.

The choir of Christ Church (Oscar J. Fox, director) presented two Lenten cantatas, Penitence, Pardon and Peace (Mauder) and Gallia (Goumard). The soloists were Evelyn Duerler, soprano; Eric Harker, tenor, and Milton McAllister, baritone.

The choir of St. Mark's Church (Walter Dunham, director) sang the Seven Last Words of Christ (Dubois) at the Army Post chapel, with Marjorie Glaze, Judson Phelps, William Irby, William McNair and Cuthbert Bullitt as soloists.

The Tekla Staff studios presented a Beatrice Funk "progressive series" pupil in a most enjoyable recital. Dorothy Salmon assisted.

S. W.

Haydn's Instruments Heard Over Radio

VIENNA.—One of the most interesting concerts recently offered by the Austrian Broadcasting Service was music played on Haydn's original instruments. The broadcast was from the archives of the Gesellschaft der Musikfreunde, Vienna, whose collection comprises most of the old instruments owned and used by the master. B.

Buffalo Orchestra Makes Its Debut

BUFFALO, N. Y.—The final program of the Chromatic Club had as participant Theresa Lynch, contralto; Florence Westcott, violinist; Mary Carolyn Miller, pianist; Ethyl McMullen, accompanist. Miss Lynch's two groups in Italian, French and German exhibited a voice of good quality, admirable interpretative ability, excellence of diction and sound musicianship. Much applause was awarded her, and in response she gave an additional number. Miss McMullen's accompaniments contributed no small share to the success of the occasion. Mrs. Westcott and Miss Morrill (of Niagara Falls, N. Y.), gave excellent accounts of themselves in works for violin and piano by Fauré, Korngold, and Dvorák-Kreisler, adding as encore the Andante and Rondo from Lalo's Symphonie Espagnole.

The student program was presented by the following members: Thomas Maloney, Halie Parker, Elizabeth Vince, Sadie Kirschenbaum, Rebecca Mathieson, Ruth Schlenker, Edna Sheffline, Mary Anderson, Mary Langworthy, Ralph Weegar, Mrs. Theodore Dungee, Georgia Barnes. They represented teachers of piano, voice and violin as follows: Sr. Mary Carlino, Louise Sleep, Helen Eastman, Henry Hoffman, Agnes Storck, Mr. and Mrs. Frank Davidson, Isabelle W. Stranahan, Marvin Burr, and Amy C. Fisher. The performers acquitted themselves creditably, the appreciative audience according generous applause. Accompanists were Robert Hufstader, Mrs. Willard Rice, Esther Ertlenbeck, Alex Bray and Pauline Minot.

Violin and piano pupils of Erich Beu presented an enjoyable and varied program in the Grosvenor Library music room, before an interested audience of relatives and friends. Solos, duets and ensembles were given by Bernhard Gralke, Robert Malin, Anne Ranallo, Karl Beu, Richard Neuhaus, Donald Ruoff, Rose Ranallo, Marie O'Reilly, Helen Clark, Richard Boye, Robert Coleman, Eric Sommer. These students' average of musicianly attainment is high.

The first public appearance of the newly organized Buffalo Symphony Orchestra, under the capable direction of John Ingram, with Erich Beu as concertmaster, was at the Shrine Club luncheon in the ballroom of Hotel Statler. The orchestra of seventy-five men gave a successful short program, auguring well for future achievement. This new organization has been rehearsing since the

first of the year and is planning a public concert for the latter part of April.

Participants in the last program of the Wednesday Morning Musicale at the home of Isabelle Wheaton Stranahan were Patricia Boyle, Charlotte Smith Mott, Eva Rautenberg, pianists; Mrs. Lester Cherry, Doris Hogerson, vocalists; Harriet Lewis, violinist; Ethyl McMullen, accompanist.

Edith DiBartolo and Theodolinda Castellini are broadcasting a series of two-piano recitals with gratifying success.

The combined choirs of the Lafayette Presbyterian Church (under the leadership of organist-director William J. Gomph) and the Kenmore First Methodist Church (of which Mrs. Helen Maxwell is organist-director) gave two excellent programs of sacred music recently, in both churches. Ragnhild Ihde, soprano, sang the solo parts in the Lafayette Presbyterian performance.

Clara Foss Wallace, dean of the Buffalo chapter, American Guild of Organists, planned the April meeting of the chapter, which was held in the First Presbyterian Church. The First Church choir was heard in an Easter program of music with Florence Ralston, solo soprano. The organists of the chapter sang Easter music, under the direction of Mr. Gomph. Members of the Rochester chapter attended as guests.

L. H. M.

Maganini to Program Rare Haydn Work

Quinto Maganini, conductor of the New York Sinfonietta, has just received from Germany a work of Haydn which has never before been played in this country, and which will have its first performance on the program of the New York Sinfonietta. This is the overture to the opera An Uninhabited Island, one of Haydn's little known works. The opera itself seems to have disappeared but the overture has survived and, according to Mr. Maganini, is in the composer's best style, and appropriate for revival this year.

Weimar Celebrates Goethe Anniversary

WEIMAR.—The national celebration in honor of Goethe opened March 22 with Arnold Mendelsohn's eight voiced chorus (on a Goethe text) The Favorites of the Gods Receive Everything. The Leipzig Thomas Church Choir, under Prof. Dr. Karl Straube, sang the work impressively. T.

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INTERIOR VIEW OF THE PRINCE REGENT THEATRE



INTERIOR VIEW OF THE RESIDENCE THEATRE

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The Ring of the Nibelungs..... July 20, 22, 24, 26, Aug. 8, 10, 12, 14
Tannhäuser July 28, Aug. 18
Parsifal July 30, Aug. 6, 20
Tristan and Isolde Aug. 3

W. A. MOZART:

The Marriage of Figaro July 21, 31, Aug. 11, 19
The Magic Flute July 23, Aug. 4, 13
Don Giovanni July 27, Aug. 15
Idomeneo Aug. 2
Così fan tutte Aug. 7
The elopment from the Seraglio Aug. 9

RICHARD STRAUSS:

Salome Aug. 25
Der Rosenkavalier Aug. 28

HANS PFITZNER:

Palestrina Aug. 23
Das Herz Aug. 26

CONDUCTORS: Hans Knappertsbusch, Richard Strauss, Hans Pfitzner, Paul Schmitz, Karl Elmendorff, Sir Thomas Beecham

SINGERS: Gertrude Kappel, Maria Olszewska (Chicago), Elisabeth Schumann (Wien), Luise Willer, Paul Bender, Fritz Krauss, Hans Hermann Nissen, Julius Patzak, Heinrich Rehkemper, Wilhelm Rode, Curt Taucher (Dresden) and others.

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For the Mozart Performances, from 6 to 40 Marks
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HAROLD SAMUEL DENOUNCES THE PEDANTS WHO APPROACH BACH AS A "CLASSICIST"

British Pianist and Bachian Master Would Prohibit the Use of Certain Teaching Material

Less Bach. Not more Bach. A moratorium on the use of the Bach inventions, the Well-Tempered Clavier book, the chorales and the like as pedagogic study material. And let the young pianists remember that Bach provides a wealth of recital works besides the inevitable Chromatic, the Italian Fantasy and the curtain-raising prelude-fugue. This is a segment of the Bachian philosophy of Harold Samuel, the pianist and authority on the master.

Samuel's recitals here and abroad, his weekly series in London, his command of the Bach literature, are all so well known to musicians everywhere that we need not allude to this Briton's influence on contemporary music. He had just completed his annual American tour and was ready to depart for his Canadian travels when we encountered him in his New York retreat. Here we found him snugly entrenched against the noises of the metropolis. A sylvan silence reigned, although he was located in the heart of the city. By the newest scientific device on the windows, it seemed, all the roar of traffic was filtered out. Samuel broke the idyllic peace of his oasis:

"Noise is the arch-enemy of the musician," he said, "an enemy which has driven serenity out of our home, heart and brain. Instead of sensitizing our aural apparatus as some of the ultra-ultra composers have insisted, the modern onslaught of noise in our cities and towns has apparently thickened the tympanum of man's ear rendering him insensitive except to violence of sound—or thought."

"Our present age needs Bach as never before—hence the great revival of affection everywhere for Bach's music."

"The dangers of this reborn devotion to Bach," he said with deep earnestness, "are that we hear from musicians on many sides a constant insistence on the point that Bach is 'the great contrapuntalist,' 'Bach is the supreme scientist of music,' and all that kind of talk."

"Bach was primarily the great emotionalist, the colorist, the melodist, the master of measured emotion. In our worship we insist too much, I believe, on emphasizing the polyphony, the monumental mathematical construction of his works. These virtues recommended Bach to pedants, who love scientific dissection, and to ultra-modern musicians who feel sure they can adopt Bach as their own by imitating his architecture. Such a material evaluation, I think, kills the spirit of the master."

"To be sure, Bach was a supreme master of form, but this form was the result of his inspiration, not the cause of it. Form and expression were one utterance—a lesson which I could dwell on."

"The cold analyst who utilizes Bach music is the worst offender of all. The piano pedagogue who hopes to advance the cause of his instrument, or Bach, by setting before his pupils the two and three part inventions, or the preludes and fugues, is making a technical as well as an esthetic blunder. The inventions and other material were intended for another instrument, not the piano of today."

"Most of us can recall how a prejudice against Milton, Dante, Shakespeare and the other 'classicists' was born in our breasts at school. We were compelled to study these masters, for syntax, style, and the rest. Hence, for years we probably avoided them. 'Bach is not a classicist. He is a living, contemporary musician."

"We must keep in the spirit of the times, of course, and I may not escape the charge of being 'old fashioned.' Let it be. I find Bach keenly modern—and how widely he is

being followed by the modern composers. In this age we need to saturate ourself with the refreshing atmosphere of the earlier period. Music, of course, is ageless, dateless."

"I do not mean that we should concentrate so intensely on Bach that we forget Beethoven and the other masters. I could not play Bach if I did not play Schubert, Beethoven, Haydn and Mozart. Specialization has its dangers. I play everything—not forgetting all the Gilbert and Sullivan scores, which I am delighted to know in their entirety."

"The moderns? Well, there is Schönberg—unquestionably a master. There is Béla Bartók, another significant creator, who will live, I think, longer than some of our contemporaries, say Hindemith. I do not feel any spiritual affinity for these composers—and I have only mentioned a few at random out of the many whose compositions I play, but I could not deny their importance."

We gleaned that Samuel expects to spend his summer at Lake Como, composing.

"What am I working on? What should a dissenter from the noisy spirit of today work on," he laughed, "but a fairy opera? I shall have the Grimm tales before me and my opera will be based on the triad, minus the ultra modernists' only contributions to music, exotic sensations and color. And I shall have no truck with quarter-tones or the like. My opera will be innocent of micro-tones unless a violinist or someone happens to stray off the pitch." A. H.

Schelling Entertains for "Children's Crusade" Captains

Ernest Schelling, conductor of the New York Philharmonic Concerts for Children and Young People, gave a motion picture party last Saturday afternoon at the Little Picture House, New York, to the team captains in the Children's Crusade (which raised \$4,057 for the Musicians' Emergency Aid). The children saw the jungle picture, Rango, and afterward had a tea party in the Tavern Room. Among the little girls on Mr. Schelling's guest list were Barbara Auchincloss, Mary Biddle, Madeleine Butt, Winifred Byles, Helen Casey, Marion Cohn, Bernice Cohn, Doris Cohn, Virginia Davis, Peggy Downey, Katherine Dunlop, Elaine Eldridge, Althea Eldridge, Barbara Field, Ann Grosvenor, Frances Haight, Peggy Harper, Phyllis Hecht, Rosamund Hodges, Elizabeth Irion, Barbara Kahn, Betty Leferts, Jean McCoy, Virginia Nichols, Fernanda de Mohrenschildt, Jeanne Monroe, Barbara Orvis, Ann O'Connor, Katherine and Marie Louise O'Brien, Marion Posner, Catherine Rogers, Edith Sawin, Frances Stone, Joan Van Tine and Polly Weeks. Among the boys, Walter Cohn, Louis Dannenbaum III, James Dunlop, Gustave Kobbe, Edward Hecht, Ian and David Hamilton, Louis Laroche, Coleman McGovern, Grier Monroe, Mitchell Mulholland, Harry Monroe, Bertram Prenskey, David Prenskey, Moulton and David Sawin, Francis O'Brien, Peter Welling, Bulkley L. Wells, Jr., Peter Schellens, Lawrence Smith, Samuel Wolf.

Roth String Quartet Sails

The Roth String Quartet fulfilled their last engagement of the season at the Westover School, Middlebury, Conn., and sailed immediately thereafter, April 8, to take up their European duties. The quartet will appear with the Straram Orchestra in Paris on April 24 and 28, playing the Beck concerto for string quartet and orchestra. This work will be repeated at the Vienna Festival of the International Society for Contemporary Music in June. The quartet also is

scheduled for two recitals in Berlin during April and one in Vienna. They will return to this country in January, 1933.

MUSICALES

Bach's St. Matthew Passion Sung at St. Bartholomew's

The annual presentation of Bach's St. Matthew Passion at St. Bartholomew's Church, New York, recently took place before the usual capacity audience. This performance differed from those of other years only in the visibility of several RCA-Victor recording microphones. The St. Bartholomew Choir, David McK. Williams, director, was augmented by the boys from the choir of St. Thomas, under Dr. Tertius Noble, and the choir of the Cathedral of St. John, under Norman Coke-Jephcott. The soloists were Ruth Shaffner, soprano, Pearl Jones, contralto, Allan Jones, tenor, Frank Cuthbert, baritone, and Donald Pirnie, bass. The work was finely sung by all the participants, the double choruses being particularly effective. The part of the Narrator was excellently sung by Allan Jones, and Mrs. Jones proved an able interpreter of the contralto parts. Miss Shaffner's voice projected the soprano arias with noble and expressive tone. Frank Cuthbert was happily cast in the baritone excerpts. Donald Pirnie gave full measure of his rich vocal powers in the bass role. David Williams at the organ welded the performance into a unit of mighty strength. The Bach score was given in its original setting. M. L. S.

Boghetti Artist Heard in Philadelphia

Clara Maysels, soprano, appeared in recital in Philadelphia recently, offering a program in Italian, French, German and English. The first named tongue was used in Gluck's O del Mio Dolce Ardor, Handel's Care Selve and Marcello's Il Mio bel Foco. The French numbers were by Debussy and Leroux and the Dupuis le jour aria from Charpentier's Louise. German Lieder included excerpts by Schumann, Richard Strauss and Brahms. The English group contained Scott's The Unforeseen, Do Not Go, My Love (Hageman), Rachmaninoff's In the Silence of the Night and two folksongs by Efrem Zimbalist. Mrs. Maysels has marked linguistic ability, and a clear, well-delivered enunciation. Her voice is fully adequate for technical difficulties and sensitive to the poetic qualities of her music. She was ably assisted at the piano by Martin Gabowitz, with whom she shared the audience's enthusiastic applause. Mrs. Maysels is an artist from the studio of Giuseppe Boghetti. N. C.

Concha Michel

Concha Michel, native Mexican folk artist, was heard in the *salon de musique* of the Barbizon-Plaza, April 11. Senorita Michel's voice is typically Mexican, and as she sits before her hearers, accompanying herself on the guitar, she sings her simple folk tunes with no more stage mannerism than if she were entertaining a group of her countrymen in the shade of an adobe wall in some Mexican village. Her voice is a contralto, richly timbered and sensuous, easy and flowing of emission. The divisions of the program were titled, Indigenous Mexican Songs, in their respective Indian languages; Songs of the Colonial and Republican Periods; and Songs of the Revolutionary Period. The first group was strongly marked with the Indian melodic idiom, the second and third more of the Spanish order. The final number, a song from the state of Jalisco, brought a manly lad to sing in collaboration with Miss Michel. This combination won much approval and applause and insistent demand for an encore. There was a warmly appreciative audience which taxed the capacity of the hall, and included many of the singer's countrymen. M. L. S.

Lecture-Recital by Ernest Fowles

A lecture-recital by Ernest Fowles (Fellow of the Royal Academy of Music, London) in the Hotel McAlpin ballroom, New York, April 12, was under the auspices of the New York Music Week Association. Miss Lowden introduced Dr. Fowles, who illustrated his interesting talk by sympathetically playing excerpts from works by Beethoven, Chopin and Wagner. In the audience were many professionals who are prominent in Music Week matters. F. W. R.

Hadden-Alexander Plays MacDowell Works

A program devoted exclusively to MacDowell works formed the second piano recital of Stella Hadden-Alexander at Columbia University, New York, April 7. The large audience found much to admire in the playing of this MacDowell-Leschetzky exponent. The Keltic sonata was notably well

IN RECITAL



EMILY ROOSEVELT
gave a New York recital at Town Hall on April 7.

performed. The triumphant spirit of Autumn, the humor of Uncle Remus and Br'er Rabbit, the stern reality of A. D. 1620, were all envisioned and played with faithful interpretation. March Wind, Improvisation, and the polonaise were last, in which the scintillating technic of the pianist was evident. Vigorous approval of the audience was coupled with the presentation of flowers. F. W. R.

Holland Vocal Trio

Josephine Kirpal, Else Letting and Florence Johnson comprise the Holland Vocal Trio, whose concert at The Barbizon, New York, April 7, drew a full house. The young women formed an ensemble of spirit and charm, singing with refinement, clear enunciation and fine team work. German madrigals and folksongs of the seventeenth century began the program. Mozart, Berger, Thuille and Eichberg trios of sentiment and humor made up a second series, and Italian, Scotch and Slovak ensembles closed the program. The piano accompaniments of Helene Tardeval were well balanced. F. W. R.

Josef Martin in Philadelphia

Josef Martin, pianist, offered a program recently in the auditorium of the Ethical Society, Philadelphia. His numbers included Schumann's Symphonic Etudes and the same composer's sonata in G minor, Haydn's sonata in D, two Debussy preludes, Ernesto Lecuona's Andaluza, Ravel's Pavane pour une Enfante Défunte and Liszt's St. Francis Walking on the Waters. The pianist has a fine control of tonal gradations, fluent technic and an interpretative ability which made each type of music presented equally effective. There was a good-sized and appreciative audience. W. D.

Mr. and Mrs. Piastro Entertain

Mr. and Mrs. Mishel Piastro entertained a group of one hundred guests at their New York home on the evening of April 6. The musical program was presented by Ruggiero Ricci, violin prodigy, now a pupil of Mr. Piastro, and Boris Coroni, baritone. Among the guests were Mr. and Mrs. Alexander Gretchaninoff, Maria Kurenko, Vladimir Shavitch, Vera Fonarova, Mr. and Mrs. Fokine, Anna Kaminski, Shura Cherkassky, Alex Cherkassky, Bruno Zirato, and Arthur Judson.

Benefit Concert at Adolph Lewisohn's Home

On the evening of April 30 a spring musical program will be given at the home of Adolph Lewisohn for the benefit of the United Parents' Associations of New York. The artists participating in the concert are Georges Barrère, flutist; Gaston Déthier, pianist; William Kroll, violinist; Alfred Wallenstein, cellist.

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—New York Times.



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Paris Amusements Strike in Protest Over Taxes

(Continued from page 5)

representatives by the Premier have not been respected, has decided on a closing of protest for twenty-four hours Tuesday, April 5. "Show business is by definition popular, in the proper sense of the word; in different ways it offers to the diverse classes of the nation, notably to divers categories of workers, a spiritual relaxation which is a need and a benefit.

"The injustice toward show business on the part of parliamentary and municipal assemblies is the result of lamentable shiftlessness.

"It is too easy, in fact, to control at their doors the receipts of playhouses and appropriate from them, at each presentation a portion which amounts to as high as thirty-five per cent.

"This exorbitant tithe has been super-imposed upon all the taxes of other tax-payers: contributions, licenses, commercial premiums, social insurance, apprentice tax, income tax, stamps on tickets and levy on turnover of by-products.

"The effect of these practices is to kill the French theatre and cinema, to the advantage of the foreign theatre and cinema.

"Show business is asking no favors: it rejects an odious and stupid fiscal regulation which is not applied in any other country in the world.

"Show business claims equality under taxation."

That proclamation, emanating from the Defense Committee, leaves nothing to the imagination. The committee's position, already formidable, was further fortified yesterday by the formal adherence of the associations of French dance halls, symphonic orchestras, the theatrical and night club section of Montmartre merchants, *bals musette*, and the Chambre Syndicale of theatre directors, music halls, circuses, cabarets, dancing resorts and allied enterprises.

Everything will be closed between eight o'clock this evening and eight o'clock tomorrow evening, but sports events will run as scheduled.

Black Tuesday, if there ever was one, and unless Parliament does something about making France safe for diversions, a more protracted closing will take place in June—at the height of the tourist season. Every possible measure, however, has been taken to make today's rebellion effective, and all that the languishing world can do, is wait and see.

SPALDING THRILLS

Albert Spalding's recital in the Salle Gaveau was acclaimed by a large audience. Excellently accompanied by Coenraad v. Bos, the popular American violinist played an exacting program of sonata in D minor (Brahms); partita in E major, for violin alone (Bach); Rondo Brillant (Weber); Poème (Chausson); Elégie (Fauré); Minstrels (Debussy); La Fille aux Cheveux de lin (Debussy-Hartmann); and Zapateado (Sarasate), revealing his wonted qualities of tonal purity, technical perfection, stylistic finish and deeply felt musicianship. The audience, not only delighted with his performance but apparently extraordinarily thrilled, remained to cheer and shout their admiration and to oblige Spalding to do six extra numbers.

OFFICIALS HARASS JASCHA

It has elsewhere and oft been said that musicians may be artists to most people, but they are just plain workmen sometimes

when they bump against the rules and regulations of immigration.

Thus with Jascha Heifetz, who played the other night in the Theatre Chatelet with the Colonne Orchestra. The French Consulate at Brussels all but kept the violinist from keeping his engagement: they did not want to give him a visa—new rules about foreigners susceptible of taking the place of a French workman out of work. (Puzzle: find the Frenchman that could do Heifetz' job.) But after a lot of arguing by Heifetz and his manager to show that a working musician and a workman are not necessarily synonymous, Heifetz finally got in and played his concert, François Ruhlmann conducting.

His reading of the Beethoven concerto was the last word of classical elegance. In the Glazounoff concerto Mr. Heifetz' warmth of tone and brilliant technical exploits were greatly appreciated. In the last movement a string snapped, and Mr. Heifetz took the concertmaster's violin and finished the concerto without missing a crotchet. The audience went wild.

UNKNOWN HAYDN

Another eminently successful soloist with the Colonne Orchestra, Ruhlmann conducting, was Marguerite Roesgen-Champion, who interpreted the Haydn sixth concerto for harpsichord and orchestra. Not a long composition, but an extremely charming one, and Mme. Roesgen-Champion—certainly one of the foremost exponents of her instrument—was appreciated for her exquisite and sensitive reading.

BARNETT SCORES

It is a pleasure to report the recital of David Barnett, American pianist, who, following his success as soloist with the Paris Symphony Orchestra, was heard in the Salle Chopin the other evening. He was greeted by an enthusiastic crowd and many times recalled. His program comprised Variations and Fugue on a theme, Handel-Brahms; Six Moments Musicaux, Schubert; sonata in B flat, Chopin, Two Interludes, Barnett; and Ballade, Fauré.

In his interpretations Mr. Barnett revealed a large, singing tone, brilliant technique, beauty of phrasing and a maturity of expression that many of his senior confrères well might envy. His gifts are many and varied, and there is perhaps no better way to sum them up than to use the simple and spontaneous outburst of a gentleman (long experienced in concert-going) who, when leaving the hall, announced to all those within hearing: "That boy certainly knows how to play!"

HISTORICAL THEATRE RESTORED

Visitors to Versailles will soon have the pleasure of seeing Queen Marie Antoinette's little theatre in all its original architectural and decorative beauty. The restoration of the theatre, now nearing completion, is part of the great work of reconstruction which is being carried out (through the generosity of John D. Rockefeller, Jr.) by Welles Bosworth, American architect, and prominent French experts.

"The Queen's little theatre," we read (built by Richard Mique, royal architect) "was erected for the amateur theatricals in which she delighted. It was here that she staged Rousseau's Devin du Village, and Beaumarchais' Barber of Seville, with herself and the Comte d'Artois, her frolicsome brother-in-law, in the principal parts, and

her apathetic husband, Louis XVI, as their only spectator.

"The stage with all its machinery, has been restored with historical exactitude. It is comparatively large, but the boxes and stalls, being intended exclusively for the royal family and a few courtiers, can seat only a limited number of spectators. Nevertheless, it would be possible to give performances once more in the charming playhouse, were it not for the fact that there is no lighting. The Queen and her friends played by candlelight, which would scarcely satisfy modern spectators, and electricity has not yet been installed on the domain of Versailles.

"In its present stage of restoration, however, there is plenty of light by which to see the theatre's graceful decorations, because part of the ceiling has been removed in order that Lagrene's Triomphe d'Apollon, which decorates it, may be restored in the ateliers of the Louvre Museum. The problem of reconstructing the scenery used by Marie Antoinette is still being studied by the Paris Opera experts."

TEA FOR THE SPALDINGS

Sunday afternoon, April 3, Irving Scherke gave a tea in honor of Mr. and Mrs. Albert Spalding, in the Scherke studio. Among the guests were: Theodore Champion; Mme. Roesgen-Champion, harpsichordist-composer; Maitre J. G. Prod'homme, director of the library and museum of Paris Opera; Mme. J. G. Prod'homme; Mrs. Elise Railey; Marcel Mihalovici, Rumanian composer; Mrs. Adelaide Kahman; Walter Rummel, pianist; Mrs. Walter Rummel; André Burdino, tenor of Covent Garden, Paris and Vienna Operas; Mme. André Burdino; Eide Norena, soprano of La Scala, Paris and Covent Garden Operas; Oskar von Riesemann, Russian author, who is now publishing "Rachmaninoff Tells His Life Story"; Theodore Ysaye; Coenraad v. Bos.

MUSICAL COURIER VISITORS

Recent callers at the Musical Courier Paris office included: S. Terechenko, Russian conductor; Alfred Galpin, American composer; Velta Veit, Russian pianist; Marcel Raby, French composer; Peter Brooke, English actor; Marc Berthomieu, French composer; Leonard Franklin, American colored tenor; Paul Mekanowitsky, ten-year-old violin prodigy; Clarence Cameron White, American composer; Lucie Stern, American pianist; Arie Abeleah, pianist; Margaret Gortmans, Dutch pianist; Arthur Tobler, American archeologist; O. Sinding-Larsen, Norwegian portrait artist; Gert Sinding-Larsen, mezzo-soprano, operas of Nice and Monte Carlo; B. Zygmant, Polish conductor; and Julien Chardon, French pianist.

IRVING SCHERKE.

John Goss and the London Singers

John Goss and the London Singers, who ended their second American tour at the Booth Theatre, March 20 (sixth New York program), will return to America this fall for another concert season.

In the eight weeks Mr. Goss and his associates were here, they gave more than forty concerts. After their recital at Symphony Hall, Boston (Mass.), Mr. Brennan re-engaged them for next year. Another im-

portant engagement already booked is an appearance in the Art Society series in Pittsburgh, Pa.

Mr. Goss remained in America until the middle of April, fulfilling solo concert engagements. Then he sailed for England to tour the Continent with the London Singers during the spring and early summer.

NBC Artists Service Books Courses for 1932-33

NBC Artists Service reports an increasing tendency toward concert courses in colleges and universities, as reflected in their own bookings for next season. Dartmouth College has arranged for a series including Myra Hess, the Society of Ancient Instruments and the Detroit Orchestra. The University of Virginia has engaged Kreisler, John Charles Thomas and Sophie Braslau. Columbia University will sponsor a series including Paderewski, Conchita Supervia, Heinrich Schlusnus, Efreim Zimbalist, Emanuel Feuermann, and Mischa Levitzki.

Among other courses booked by NBC Artists Service thus far is one of six artists for Mrs. Lawrence Townsend's Mayflower Series in Washington, D. C.—Supervia, Marguerite Perras, Dusolina Giannini, Ninon Vallin, Paul Mario, and Kochanski. A course for Bristol, Va., includes Florence Austral, Levitzki and the Shan Kar Hindu Singers and Dancers; one in Denton, Tex., Josef and Rosina Lhevinne in a two piano recital, Supervia, Kochanski and the Shan Kar company; the Y. M. H. A. in Newark, N. J., has engaged Victor Chenkin, Escudero, Nina Koshetz, Zimbalist and Myra Hess. Benno Rabinof, violinist, has already been booked for the Civic Concert courses of Erie, Pa., Columbia, S. C., and Jacksonville, Fla.

Münz to Tour South America This Spring

Mieczyslaw Münz, Polish pianist, sails on May 6 for South America, where he will make a tour under the management of the Sociedad Musical Daniel de Madrid. Among his engagements are appearances with orchestra in Buenos Aires, Santiago de Chile, and Montevideo.

Mr. Münz, who was born in Cracow and studied at the Vienna Conservatory and later in Germany under Busoni, made his debut abroad in 1920 with the Berlin Symphony Orchestra, and his first American appearance two years later. Since that time he has played in almost every part of the world. He has toured not only all of Europe and the United States from coast to coast, but the Orient, Africa and Australia as well. South America up to now has remained the only continent which has not heard him.

At the conclusion of his South American tour Mr. Münz will go to Europe as he plans to spend August in his native Poland.

Recent Activities of Frances Sebel

Frances Sebel recently fulfilled the following engagements: Soloist at the Pleiades Club; guest of honor and soloist at the Woman Pays Club; a joint recital with Abram Haitawich, violinist, at the Brooklyn (N. Y.) Academy of Music, replacing Nina Koshetz, who was delayed in arriving from Washington, D. C.

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RISING TIDE OF DEMAND FOR BETTER PROGRAMS SPLITS BROADCASTERS INTO TWO WARRING CAMPS

Overwhelming Flood of Mail from Admirers of Lowly Entertainment Discourages Presentation of Artistic Features—How the Objectors Have Broken Their Silence—Composers Ask Higher Fee for Copyrighted Music—Highlights of a Week

By ALFRED HUMAN

When an eminent churchman made an appeal to his radio audience recently he received his reply in 350,000 letters.

Dr. Sigmund Spaeth last week invited his NBC listeners to send for a book on music and he found 5,000 letters on his desk within the next few days, in addition to the usual weekly crop of 2,000 pieces of mail.

Walter Damrosch, Ernest Hutcheson, Howard Barlow, Reinald Werrenrath, and the other musicians of substance who woo the unseen regularly, also are the recipients of vast stacks of correspondence. And we have not said a word about the number of mail sacks reputed to be delivered daily into the hands of the real potentates of present-day broadcasting, the skittists, the balladists and the like.

We are told that millions of Americans on an average of so many hours of each day, worship Ariel. We do not know and at times we suspect that the companies' statistical geniuses know just as little.

Great God Ariel

Anyhow despite all the heavy bombardment of criticism, broadcasting has its followers. No cult in the history of man has commanded such loyal ears; millions march to the drug store to buy the wares cried by the unctuous leader; more legions than followed Caesar obey the eagles of the air.

And yet—here we come to our point—there is a rift in the lute. Readers of these pages have long suspected the presence of this rift, notwithstanding our daintiness and restraint in placing before you only the constructive kind of criticism.

At no time since the election of President Harding, which was incident with the inauguration of broadcasting on the grand scale, has the institution of radio been subject to such criticism. These blasts cannot be side-stepped, nor can they be explained away casually by any radio vice-president. We have commented already on the searching and intelligent criticism which has appeared in the series in the New York Times; we have alluded to the articles in Harper's and a score of other publications.

All this hostility is a healthful sign. Every week sees a widening in the cleavage between the two camps of broadcasters, the powers which are satisfied with the present shabbiness, and the smaller body of broadcasters who recognize the acuteness of the situation.

Offending Local Stations

The local stations are among the worst offenders against good taste. By their pro-

miscuity they have turned the air channels over to the hawkers who have done so much to blight the good name of broadcasting. Hundreds of these smaller stations are supposed to provide a variety in their daily offerings, a variety which would give opportunity to thousands of competent musicians, educators and others. Instead, they have heedlessly sold their time to offensive advertisers. As each of these advertisers is concerned only with hawking, they have selected a type of ballyhoo which is directed to attract the attention of the largest possible audience. As this audience is presumed to be attracted only by shoddy music and the shabbiest type of variety show entertainment, the air is monopolized by this kind of program.

Only during the unsalable hours of the day are talented musicians of some consequence placed on the sustaining periods—and then without fee or with an absurdly low fee. The better element of the program is usually considered so much window dressing by the offending station. Almost always the heart of the station manager is in the commercial periods, regardless of quality, just as the heart of the old fashioned newspaper was affected only by the volume of nostrum and similar profitable advertising contracts.

Discrimination Against Musicians

These stations are discriminating against good musicians, educators and entertainment of worth. Their commercial greed has affected public taste, especially the taste of children. We are informed by intelligent observers that local concert courses and educational series have been seriously affected in many centers by the effect of the local broadcasting programs.

"We cannot complain too much about our local station," states one concert manager, "because the station is controlled by the powerful Blank interests. I am compelled to sit helplessly and see the rapid disintegration of good taste in our community. I have been presenting artists for years in this community and the nearby territory. You know that the local manager rarely gets rich. He is usually a foolish type of person like myself, who loves music and is satisfied to make a fair living. I'm not complaining so much of the fact that our course has been directly affected. But I hate to see these cheap-jacks hurt public taste—I'm a family man and can testify that the children in my house haven't been improved by what passes for entertainment on the air."

What The Monitor Says

Among the strong champions of broadcasting is the Christian Science Monitor, the national daily newspaper which is assuredly constrained and conservative in its editorial policy. In a recent leader the Monitor dissects critical opinions on the subject: Commenting on "a defense of present-day methods, written by an unnamed authority," the Monitor retorts:

"... in defense of jazz programs it is said that no one would want to hear classical music only, poetry only, or educational lectures only, during an entire radio day. In other words, variety is the spice of radio entertainment. And that is exactly what the critics of radio programs are demanding. Only, they want not merely a variety of jazz, not merely a variation of cheapness, but a variety that will give persons of all tastes a fair amount of entertainment in return for the investment represented in their radio sets.

"For, contrary to another assumption in the defense of radio programs, the entertainment from which advertisers hope to benefit is not given 'free' to the listeners—the American public, in fact, is estimated to have invested \$1,000,000,000 in the receiving sets which make radio advertising possible.

"The assertion that stations arrange programs to attract all groups is open to question. They may wish to do so. But advertising-sponsored radio must arrange its programs to suit advertisers and to appeal, therefore, to what is supposed to be the greatest reachable purchasing power. Just now, radio advertisers evidently believe that that power lies largely with those listeners who can tolerate hour after hour of raucous rhythm interspersed with lengthy dissertations on the advertisers' products.

That Magazine Parallel

"As for the much-used comparison of radio to newspapers and magazines, this seems hardly more acceptable than would be a comparison between printed entertainment and the motion-picture screen. The news or magazine reader may choose to give or not to give his time to advertising matter. If, however, he wishes to hear a program on the air he must sit through long periods of 'blurb.' The time required for turning to page so-and-so to finish a magazine story is in no wise comparable to that spent in waiting for the interrupted radio program to continue.

"No doubt there are persons on the staffs of radio stations who would like to put better programs on the air. Nearly every defense of these well-meaning persons, however, becomes a criticism of overcommercialized control of the air."

Those Who Do Not Write

"Attempts are sometimes made to shift the responsibility for programs to the listeners, via fan mail. Fan mail no doubt represents the opinion of a certain class of people, but it obviously fails to bring to the studio the worthwhile opinions of another class.

"This class usually has more money to spend than the other class but no time to waste on poor programs. It is mentally and financially equipped to find entertainment elsewhere if the radio fails to provide it, and it would rather spend its time enjoying the theatre or in reading than in airing its views as to the quality of this or that broadcast. Perhaps such an airing would aid in bringing better entertainment to the radio. But that is the broadcasters' job.

"The best, in fact the only acceptable defense of the present system of radio in the United States, would be a vast improvement in the quality of entertainment it offers. Perhaps, as its champions predict, advertising-controlled radio will abandon objectionable methods. And it should be recognized that a number of advertisers show a strong inclination to do so. There are some excellent programs—though all too few—being given under the present system. They serve as an indication of what radio could be if properly handled. Up to now the possibilities of radio seem hardly touched. But that the public has some idea of these possibilities seems evident from the growing demand for better taste in programs."

Letter-Writers Dictate Programs

One significant point is made by the Monitor defender of existing methods. "V. W. S." remarks:

"It might interest the public to know just why certain standards of radio programs

ON THE AIR



HARRY PERRELLA, former pianist with the Paul Whiteman Orchestra, is now playing, with the Andy Sannella Orchestra, Sunday evenings on the Whiteman Candy Hour.

have been formed. On the staff of every station with any standing there are people who would like to put on more artistic programs. Sometimes they realize their ambitions. But the results from the fan-mail standpoint—and that is the measuring stick a station must use to decide the continuance of various features—have been very disappointing. It may be that people with cultural taste grow accustomed to listening to the radio. Or it may not occur to them to write an appreciative letter in regard to a program such as the less intellectual but more enthusiastic fans do. The fact remains that the only circulation figures which a station can show a possible advertiser are based on fan-mail returns."

Fan Mail from "the Silent"

Broadcasting officials who complain, like the one quoted above, and advocate that better programs are "inarticulate," evidently do not read the newspapers and magazines.

If they did they would understand why this class of listeners does not write directly to the broadcasters. Instead, we submit, these indignant souls take the better programs for granted and save up their anger for the general average—which is pretty

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bad, as we may whisper confidentially. Then, as the next step, they write to the newspapers and you may now read these sizzling letters in any edition.

One letter which has inspired scores of other racked souls to pen similar expressions, has been reproduced in several New York dailies. Let us quote this characteristic wail. After digesting it perhaps the advertising gentleman we have cited will understand better why intelligent listeners are "inarticulate." They save their wrath for these chats with their newspapers—or they capitalize their fury by writing articles for Harper's, Atlantic Monthly and the other magazines. Here is the better, addressed to the Times:

I am off radio. The end came the other night when, dog-tired from the daily grind, I twisted the dials and drew the advertising patter of a firm of cheerio undertakers.

But, truth to tell, I was already fed up with the inanities of broadcasting and ready to quit. I do not feel that for the sake of mangled fragments of opera, an occasional symphony or a public address which I can read a few hours later over my morning coffee I can longer stomach the constant society of high-pressure salesmen.

I believe, as did my English forefathers, that a man's house is his castle, and decline to allow cheeky fellows on whom I would shut my doors to steal into my home by way of a box of vacuum tubes.

Henceforth the merchants who get my patronage will be those who use other channels than the ether to advertise their wares. I claim the privilege of reading or ignoring advertising matter as I see fit.

I intend, by my own fireside at least, to choose my company. No agents or peddlers need apply. I shall not receive crooners, saxophone players, soothsayers, cheapjack masters-of-ceremony or any of the other leather-lunged hucksters of the air. My house shall no longer be a market-place. I propose to have peace. I have sold my radio.

R. S. ELIOT.

Los Angeles, Cal.

RADIO IMPRESSIONS OF A WEEK

"Radio programs given in a manner even remotely suggestive of a desire to instruct are bound to be pathetic failures," states Austin H. Clark, curator of the United States National Museum, referring, apparently, to general broadcasting programs. . . . Nonetheless, culture-hungry millions buy six-foot libraries and every other accessory to capsuled education. . . . Nathaniel Shilkret expressed it better. . . . He bluntly refuses to mix any flavor of "education" with mass-entertainment. . . . For example, he does not believe in "explained" grand opera. . . . Vaudeville has married still closer, so to speak, into the broadcasting family. . . . Merlino Hall Aylesworth, president of NBC, was elevated to the presidency of Radio-Keith-Orpheum, a sister organization. . . . which means more talkie and more vaudeville talent in radio. . . .

At present the American Society of Composers, Authors and Publishers receives \$960,000 a year from the stations and networks. . . . Beginning June 1, however, the copyright owners will collect about \$2,500,000 additional. . . . The society feels that radio has severely cut into the sales of music, records and the like, so it is demanding a 300% increase in copyright fees from the broadcasters. . . . The society bases its new charge on the estimated \$50,000,000 to \$60,000,000 annual income, demanding 5% of these receipts. . . . Radio officials look glum at the prospect. . . .

There is a big thought in this plan of focusing the ears of the nation, or the world, on strictly regional music. . . . As on Sunday when WABC disclosed Argentina's light, pleasant music, broadcast from Buenos Aires. . . .

That musicianly ensemble, the Perole String Quartet, relayed another distinguished program over WOR, with Dorothy Dickerson, soprano, assisting in Carl Deis' poetic Nocturne and other numbers, including Estelle Lieblich's agreeable transcription of Alabiéff's Nightingale. . . .

"What does broadcast cost for time?" we are asked. . . . The WEAF chain, serving sixty-one cities, charges \$12,880 an hour. WJZ's network will cost you \$11,740, serving fifty-four cities. . . . The Columbia system, with eighty-nine stations in thirty-seven states and eight-four cities, will cost you about \$416,950. . . . Both NBC and Columbia, covering seventy-five large cities, cost \$41,570 hourly. . . . Hundreds of local stations have varying hourly rates, depending on the time of day. . . . Expensive, you

see. . . . Yet the sponsors waste an incredibly large sum daily by hiring lowly entertainment for these precious ticks. . . .

Ernest Hutcheson's customary appearance with the WABC orchestra conducted by Howard Barlow, was further enhanced by the playing of Hutcheson's protégé, Beula Duffey, Canadian pianist. . . . As always, Hutcheson offered a patrician list. . . .

Organ music of a type not yet common to the ether was broadcast from St. Louis over WABC. . . . Charles Courboin, offered Bach, Yon, Saint-Saëns and Widor. . . .

Tannhäuser concluded the Metropolitan's first opera season, which was inaugurated last December, with Hänsel and Gretel. . . . Melchior, Rethberg and Tibbett in the last two acts. . . . Auf wiedersehen next autumn when NBC will resume the weekly broadcasts during the duration of Gatti's abbreviated season of sixteen weeks. . . . Deems Taylor will continue as lecturer. . . .

Carmela Ponselle sang on the G. E. Circle program over WEAF, presenting her familiar number with grace. . . .

Richard Bonelli, one of the stirring baritones, appeared as guest artist on the Swift Garden period, as the press notices neatly expressed it. . . .

Japanese music is now soothing the ears of WOR auditors as the background for talks on Oriental questions. . . . Yoichi Hiraoka is the performer on native instruments. . . . Chinese musicians will next let their art speak for China on another station. . . .

Paul Robeson had his opportunity on the Ziegfeld Hour, over Columbia-WABC, and the Robeson voice and the Robeson art proved one of the fascinating events, pre-saging, we believe, his appearance in a series of special events built around his individuality. . . .

NETWORK OF NEWS

A feature of Burnton's String Ensemble, stations WAAB and WNAC, Boston, Mass., is the singing of Mary Frances Endres. The Mason and Hamlin, also the Chickering hours, have asked her to sing over WBZ. Another recent engagement was with the Federation of Woman's Clubs. . . .

Leila T. Gardner, contralto, states she was the first to sing Negro spirituals over the radio in Europe some years ago; and later she was heard in this country over stations WEAF and WGBS. Recently Bernice Allaire sang her waltz-song, At the Ball. . . .

Hans Clemens, German tenor, who has sung with the Metropolitan Opera for two seasons, is soon to make his first radio appearance in America over WOR. . . .

Skyward, a composition of Nathaniel Shilkret dedicated to Commander Richard E. Byrd, was played by the United States Marine Band under the composer's baton at the American Bandmasters' concert in Washington, D. C., April 17. . . .

John L. Fogarty was heard in the first of his new series of familiar songs on April 21 through WOR. . . .

Victor Young and his orchestra will remain in New York while the Mills Brothers, who are heard during the same Columbia program, tour the country. . . .

Philip James, conductor of the WOR Little Symphony Orchestra, is presenting Cornelius Van Vliet as soloist with the orchestra on April 23. Mr. Van Vliet will play the Saint-Saëns concerto in A minor for cello and orchestra. . . .

Jean King, pianist, has joined Jack Arthur, baritone, in a series of programs which will be heard through WOR. . . .

Charles Courboin, lecturer and designer of organs, broadcast a recital of organ music on April 16 through the Columbia network from KMOX, the C.B.S. station in St.

Jesse Crawford, who plays the organ for the multitude, like Levi of the Nineties played the cornet for the multitude in America, returned to WEAF on Sunday for a weekly series. . . .

New compositions galore were blared over the air from Constitution Hall, Washington, D. C., when a number of American and Canadian bandmasters conducted the Army, Navy and Marine Bands on Sunday night. . . .

The occasion was the third annual session of the American Bandmasters' Association, and it was rather lively for the exponents of "male" music—as our brass-woodwind friends term the harmony of their ensemble to contrast it with the string product. . . . Gustav Holst contributed his work, Hammersmith; Ottorino Respighi offered his Huntingtower Ballad and there were Nathaniel Shilkret's tone poem, Skyward, and Edwin Franko Goldman's new march, University. . . . We lost count of all the leaders who took part. . . .

George Meader of recital distinction was singing and singing well such radioese as Don't Ask Me Why, over WJZ. . . .

Mary Lewis was the microphone soloist with the Josef Pasternack orchestra. . . . Blue Danube arrangement and other songs. . . .

Reinald Werrenrath was heard muttering and sighing, "What is the use?" . . . It appears that the official publicity slip-sheet of NBC referred to "Werrenrath, the operatic tenor." . . .

Momentous News: Briel's tune for A. and A. has finally been rescored, as we implored months ago. The new key is G flat and a double-bass replaces the saxophone in the NBC's supreme feature. . . . And who cares? . . .

A recent La Forge-Berumen musicale over WABC brought Mary Frances Wood and Ernesto Berumen in two piano numbers and Hazel Arth, contralto, in two miscellaneous groups with Frank La Forge at the piano. . . .

The ensemble work of Miss Wood and Mr. Berumen was remarkable, both possessing fluent and accurate technic and much artistic feeling. Miss Arth's voice gave the customary pleasure, and Mr. La Forge's work as accompanist completed a program of exceptional excellence. . . .

Percy Hemus, who forsook concerts and such serious things to amuse the millions—and who is glad of it—this week began a series on WOR, for Monday and Friday evenings. . . . Incidentally, Hemus is now also a script doctor. . . .

Theodore F. Gannon, of the Columbia Program Department, is one of the few broadcasting officials found regularly at various musical events. . . . Last week we discovered him at the first performances of the Chamber Music Guild at Roerich Museum, as a member of the patrons' committee, and at the Egon Petri recital in Town Hall, as a rapt listener. . . .

Louis. Mr. Courboin was formerly organist for the King of the Belgians and at the Cathedral of Notre Dame in Antwerp. . . .

Dorothy Dickerson, young American soprano, who has sung in Paris and at the Belgian Royal Theatre, was guest artist with the Perole String Quartet, April 17, on WOR. . . .

A novel program of old church songs was given under the direction of Homer Rodeheaver, who conducted the hymn singing at Billy Sunday's revival meetings, on April 14 through WJZ. . . .

For a recent broadcast of the Footlight Echoes program, George Shackley made special arrangements of two songs for Willie Robyn, who recently joined the hour. Maria Cardinale and Alice Remsen also contributed to the program. . . .

As a feature of the Music Festival which is held annually by Fisk University (Negro educational center of Nashville, Tenn.), the Columbia Broadcasting System will broadcast on April 23 a program of spirituals by the Fisk Singers, who have been heard in previous radio appearances. . . .

A program of Hawaiian music was presented by Billy Joseph, director of Across the Seas, during a recent broadcast of this feature of WINS. . . .

Cesare Sodero has been engaged by the Philadelphia Grand Opera Company to conduct all the Italian operas which the company will present during the coming season. Mr. Sodero, who has been director of grand

opera performances for the National Broadcasting Company since it was organized, is now director of two programs—Through the Opera Glass and NBC Artists Service music program. . . .

Blossom Seely and Benny Fields were guest artists during the Gerardine broadcasts over a Columbia network, April 19. They were accompanied by an orchestra under the direction of Jack Berger. . . .

Irene Beasley presented a program of her own arrangements of several popular ballads on April 21. She was heard with an orchestra directed by Freddie Rich. . . .

Fred Feibel will be heard in a new series of organ recitals through WABC. For the past three years Mr. Feibel has started the day for WABC with a reveille of organ music. . . .

Eddy Brown and Clarence Adler gave a performance of the Saint-Saëns sonata in D minor during their weekly broadcast through WOR. . . .

Vincent Sorey presented a program of Spanish music over a CBS network on April 9. . . .

Harold Van Duzee was guest soloist on the Bath Club programs for the week of April 11, with the Rollickers quartet and an orchestra directed by Frank Ventree also contributing to the musical portion of the program. Among those interviewed by Allie Lowe Miles during the week were the Countess of Beaumont, who spoke on Wednesday, and Alfredo Codona, circus aerialist, who was heard on Monday. . . .

Kate Smith made her début as the featured attraction at the Central Park Casino on April 12. . . .

South Carolina was the subject of the Parade of the States program presented on April 11 through NBC stations. Elizabeth Lennox and Phil Dewey were the soloists with Erno Rapee's orchestra. . . .

Tito Guizar, Mexican tenor, presented his own composition, Kiss Me Once More, on his program April 15. He was assisted by Leon Belasco and his orchestra. . . .

On Sunday, April 10, the first of a series of international broadcasts was sent from the Washington and New York studios of the National Broadcasting Company to Switzerland, through the Swiss Broadcasting Company. The principal speaker was Marc Peter, Swiss Ambassador to the United States. The musical program, which depicted the development of American music from pioneer days to the present, was given by the Southernaires Quartet, the Memphis Five, Fred Hufsmith, Muriel Wilson, the Ballad Singers and an orchestra directed by Leon Rosebrook. . . .

Bernard Ocko, concert violinist, was heard in recital through WOR on April 13. . . .

In response to many requests, The Daniel Jazz, a poem of Vachel Lindsay which was set to music by Louis Gruenberg, was presented on April 22 through the Columbia Broadcasting System. Both Colin O'More, who assumed the solo tenor part, and Howard Barlow, who conducted the Columbia Symphony Orchestra, performed at the world premiere of the work. . . .

Sonia Essin, mezzo-soprano, and Jeanne Soudeikine, soprano, were the soloists on the all-Wagner program which was presented by Walter Damrosch through an NBC network on April 10. . . .

The New York Times Choral Society, which is directed by Frank J. Evans, was heard on April 12 through WOR. The soloists were Lillian Englehardt Burford, pianist, and Dorothy Root, contralto. . . .

Attilio Baggione, young Michigan tenor and protégé of John McCormack, was heard through WJZ and affiliated stations on April 10. . . .

Dea Cole celebrated both her birthday and her second anniversary with WLWL on April 13 by inaugurating a new series to be known as Crinoline Girl. . . .

On April 12, over station WRNY, the Wessellians presented Emily Roosevelt, soprano, in a concert program by American composers. Florence Wessell was at the piano. . . .

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Scala Audience in Uproar Against Operatic Jazz

(Continued from page 5)

"blues." This "profanation" of La Scala was too much for the conservatives (whose prototypes had been thrown into consternation by the Rosenkavalier waltzes a couple of decades ago), and from this point on music and libretto intermittently became the target for invectives and noisy sarcasm, originating chiefly in the galleries, but shared willingly by the rest of the house. Sporadic attempts at applause were drowned out in hoots and hisses. As these grew progressively worse, the opera appeared doomed, despite parentheses of calm restored by more orthodox passages.

PUBLIC RESENTS BEING DUPED

Veretti's work had been advertised as a modern counterpart of the old Italian *opera buffa*. The public, peppered with advance homilies, theories and formulas, by way of publicity, felt itself duped. For The King's Favorite is a *grotesquerie* and the grotesque is not a *genre* that appeals to Italians. This is true not only of the book (adapted by Arturo Rossato from the Arabian Nights), but the music as well. There is nothing Italian in it save the Lament, which, written in a lyrical style traditionally associated with sadness, does duty as an ironical dirge, and the public, instead of enjoying its beauty, is asked to find it funny. Another prominent item is a procession theme, which affects mock importance, and this is a pale imitation of the march from Prokofiev's *Love of the Three Oranges*.

As a whole, the music is indiscriminate in its eclecticism, indeterminate as to period, though it is fabricated chiefly from what might be called an idealized essence of jazz. In the first act (in which, in justice to Veretti, it must be said that he succeeds in maintaining a sense of expectancy) there are certain germs of ideas, particularly in the orchestration, which give promise of novelty in a later work, if not in this. Acts II and III, however, are both hybrid and commonplace. Their spiritual climate is or appears to be, that of operetta.

IN THE FOOTSTEPS OF WEBER

The theme is the same that has been used by Weber in his charming little opera, *Abu-Hassan*, being the unlikely story of the bankrupt couple who try to retrieve their fortune by feigning death, he to the King and she to the Queen, extracting funeral purses out of both. But in Veretti's opera the scene has been transferred from the Orient to the most indeterminate of kingdoms in time and place. The personages have been redubbed. Abu-Hassan becomes Argiroffo, favorite courtier of the King, and his wife, Nouzhat-Oulaoudat, becomes Lalla, the Queen's favorite lady. The theme remains the same, though laden with modern irony.

In a commendable effort to widen the artistic horizons of its house, the Scala management spared no pains or expense in the most lavish of mountings, under the general scenic direction of Guido Salvini, whose modern décors, executed by Grandi, represent a radical departure for the Milan opera (if a few sporadic precedents are excepted). The settings were plastic-grotesque in conception, save for the second, which is purely decorative and in harmony with the music. The third, or council scene, recalled one of the noted Habima sets. The first was the best liked, in its harmonious symmetry. The fourth was volumetric.

HALF A MILLION LIRE DOWN THE DRAIN
For the costumes the old Scala standby, Caramba, was judged inadequate, and a special laboratory was set up under Signorina Titina Rota, who produced 200 periodless creations, many of them striking in design, all of them rich and costly. Close to a half million lire was spent on the production, despite a budget already in deficit in excess of three millions.

The singers' roles were all in capable hands under the conscientious conductorship of Franco Ghione, while Veneziani drilled, as usual, the impeccable choruses. Piero Menescaldi, tenor, sang the title part effectively, and Pia Tassinari, soprano, likewise that of the wife; while Umberto Di Lebio, basso, gave the proper mock dignity to that of the King, and Mary Fulliani, mezzo-soprano, the same for the Queen. One left the performance with a feeling of regret for this misdirected effort, even though hospitable in particular to all genuine innovations.

Mr. and Mrs. Noelte Go to Japan

Albert Noelte has been invited by the Yochi University, Tokio, Japan, to give a series of lectures next June, and to present some of his own works with the Tokio Symphony Orchestra. The subject of the lectures will be Transformations in Musical

Styles, and will comprise a review from the early beginning of the Christian era to the present day. Shirley Dean Noelte, wife of the composer, will be piano soloist with the Tokio Orchestra and will also give a recital, presenting works from Scarlatti to Rachmaninoff. From Tokio the Noeltes intend to go by way of India to Munich, Germany, where Mr. Noelte will again act as the representative of Musical Courier during the Festival there.

Opera Guild Produces The Beggar's Love

(Continued from page 5)

course, and under the capable conductorship of Philip Gordon, with the assistance of the Master Institute String Orchestra and Addi Prohaska, pianist. The baritone of the preceding work, Agustin Llopis, demonstrated his versatility in the buffo role of Doctor Pandolfo, while a young miss, Nellie Paley, provided an exceptional portrayal of the agile role of Zerbina.

Miss Paley and Mr. Llopis gave an arresting performance and kept the audience in prolonged delight. Nor should mention be omitted of the pantomimic vividness of the third member of the cast, William Daixel, as Scapin, the doctor's servant.

Beggar's Love and *La Serva Padrona* were produced by Ernst Lert; Cecil Clovelly had the technical direction; scenery and costumes, Aimee Seyfort.

It is the announced intention of the Chamber Opera Guild of Roerich Museum to give a series of other works in English.

Mr. Patterson is a member of the Musical Courier staff.

Mrs. Lawrence Townsend Writes About de Reszke and Seagle

In the Oscar Seagle Colony Chronicle recently issued, Mrs. Lawrence Townsend of Washington, D. C., and Schroon Lake, N. Y., writes of her meeting with Jean de Reszke and Oscar Seagle, who was the great French artist and teacher's assistant in those olden days.

Mrs. Townsend says in part: "I sang for de Reszke and he told me to arrange to come to Paris for six weeks. He would



MRS. LAWRENCE TOWNSEND

give me a lesson daily. 'You will also study daily with my best pupil, and assistant-teacher, my other self,' he added. That is how I first met and knew Oscar Seagle."

Later on in the interesting article written by Mrs. Townsend, she says: "I always thought of them as the Siamese twins of *bel canto*, de Reszke and Seagle (Oscar, Jean). And to this day, more than twenty-five years since those marvelous six happy weeks, I still feel I can never be grateful enough for what Jean de Reszke and Oscar Seagle did for me, as I consider that, thanks to them and to my constant study of the voice and languages, I now know more about the mechanism of the voice."

Mrs. Townsend is an impresario in Washington's musical life and also has a summer home at Schroon, where she is a member of the numerous activities in the Seagle colony.

London String Quartet and Grainger at Emporia Festival

The London String Quartet and Percy Grainger appeared at the eighteenth annual spring music festival of the College of Emporia, Emporia, Kans. The Vesper A Cappella Choir of the college and the college orchestra also had a prominent part in the festival, which included a performance of Handel's Messiah.



SYLVIA TELL, AMERICAN DANSEUSE

Sylvia Tell Joins Chicago Musical College Faculty

Chicago Musical College announces the engagement of Sylvia Tell, American premier danseuse and pedagogue of the dance. Beginning next September she will have charge of ballet, toe and interpretative dancing at the college.

Miss Tell was formerly with the Chicago Grand Opera Company as the first and youngest American premier danseuse in opera. Later she was premier danseuse and ballet mistress with the San Carlo Grand Opera for several seasons, and in addition she made concert appearances throughout the United States. An injury to her foot necessitated rest from public appearances and turned Miss Tell's attention to teaching. After remaining three years in Seattle, Wash., as an instructor, she was engaged in the same capacity in Kansas City, Mo., where she has spent the past few seasons.

In addition to teaching in Chicago next season, Miss Tell will appear in a limited number of concerts, and will select members for an all-American ballet company with which she plans to tour the United States and Europe, performing dance dramas, ballets and divertissements of her own creation.

Free Band Concerts in New York to Help Unemployed Musicians

Ten free band concerts in Central Park (New York) and Prospect Park (Brooklyn), providing temporary employment for 250 unemployed musicians, will be given during May. These concerts, in pairs, have been arranged by the Musicians' Emergency Aid, in conjunction with Local 802 of the American Federation of Musicians, the union paying one-third and the Emergency Aid two-thirds of the cost of these concerts.

Edwin Franko Goldman, president of the American Bandmasters' Association, will take charge of the series and conduct at least one pair. Arthur Pryor and other bandmasters have also volunteered their services.

The concerts already announced will take place as follows: May 6, Prospect Park; May 8, Central Park; May 13, Prospect Park; May 15, Central Park; May 20, Prospect Park; May 22, Central Park; May 27, Prospect Park; May 29, Central Park; June 3, Prospect Park; June 5, Central Park.

Copeland to Introduce New de Falla Concerto

George Copeland sailed on the S.S. Ile de France, April 8, en route to Granada, Spain, where he will visit Manuel de Falla who has written a new piano concerto especially for the American pianist. Following his visit with the composer, who lives at the Alhambra, Copeland will proceed to the island of Majorca to work on the concerto, which he

is to present next fall with one of the major orchestras for the first time in America. He is also to visit Milhaud and Poulenc in Paris, possibly bringing back some of their new compositions for piano, and late in the summer he will be the guest of Princess Margaret of Hess, sister of the ex-Kaiser.

The Bohemians to Reelect Officers

On May 2, The Bohemians' (New York musicians' club) annual election will take place with the 1931-32 ticket again proposed, consisting of Rubin Goldmark, president; Sigmund Herzog, Gardner Lamson, Willem Willeke, vice-presidents; Walter L. Bogert, secretary; Hugo Grunwald, treasurer; and Gaston M. Dethier, Albert Von Doenhoff, August Fraemcke, James Friskin, Paolo Gallico, Ernest Hutcheson, Francis Rogers, Gustav Saenger, the board of governors.

Following the regular meeting (at the Harvard Club) there will be a musical program consisting of Bach's C major concerto for two pianos, Edwin Hughes and Alton Jones; Brahms' C major trio for violin, cello, and piano, Naoum Blinder, Evsei Belousoff and James Friskin; Elgar's Introduction and Allegro, for solo quartet, two violins, viola, cello and string orchestra. A chamber orchestra will assist, conducted by Sandor Hartmatt.

Sontag Works Programmed

Songs and violin works by Wesley G. Sontag have been programmed frequently in New York. Ghosts of Indians was sung by Mary Ledgerwood, contralto, at her New York recital; again at a concert in Jackson Heights, N. Y.; and at the State Music Club Federation artists' concert, April 8. Lorraine Berringer sang it, to accompaniment of strings (arranged by the composer), at a recent social musicale.

Jeanette Comoroda, soprano, sang three Sontag songs, the composer at the piano, at a Verdi Club musicale, March 31. Eugene Schwartz, violinist, played Sontag's Serenade Orientale and four transcriptions at an evening program of the Matinee Musicale.

Viola Mitchell Scores in Brussels

BRUSSELS.—The young American violinist Viola Mitchell, who had not been heard here for four years, was welcomed at a concert with the pianist De Bourguignon. The program included a Mozart sonata, Ravel sonata, Chausson's Poème, Réverie by Ysaye, Rigaudon by Monsigny, and the second movement of Hindemith's sonata, op. 11, No. 1. Miss Mitchell's art has deepened, as well as gained in refinement. The Ravel sonata and Chausson Poème were interpreted with authority and temperament; the Mozart, with sensibility and subtlety. It is pleasurable to anticipate that we shall soon hear Miss Mitchell again, the next time with orchestra. A. G.

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San Francisco Enjoys Myra Hess' Playing

Thibaud, Gieseeking, Thomas, Deering and Kreutzberg Make Brilliant Successes

SAN FRANCISCO, CAL.—For two hours Myra Hess sat at the piano and made music so inspiring that all who heard her in Scottish Rite Hall were impressed. When one listens to Myra Hess, one is struck not by her technical virtuosity, dazzling as it is, but by her sincerity and the nobility of her musical expression. She has emotional warmth and imagination held in control by a keen intelligence and ripe musicianship. The true nature of her art is reflected in her tone, exquisitely polished, and filled with unconscious poetry. Miss Hess played three pairs of pieces from Bach's *The Well-Tempered Clavichord*, Beethoven's *Appassionata* sonata, Schumann's *Etude Symphonique*, and a group of Debussy. Her hearers were held under the spell of her magnificent playing from the beginning of her program until the last echoes of the final encores—and they were many. The artist was presented in San Francisco by Alice Seckels.

THIBAUD IN OPPENHEIMER SERIES

Handel's sonata in D major, Mozart's concerto in E flat major, Debussy's sonata in G minor and brief pieces by Dvorák, Nin, Granados and de Falla, were the compositions played by Jacques Thibaud, violinist, in the recital he gave at the Tivoli Theatre. Thibaud's tone is as fine-grained as ever. His playing had that technical finish, charm and elegance of style long associated with his work, and which are qualities marking the finest types from the French school of violinists. In Tasso Janopoula, Thibaud had an excellent assistant at the piano. Thibaud was the eighth attraction in the Selby C. Oppenheimer Series.

GIESEKING GIVES FINE RECITAL

In his only recital here this season, Walter Gieseeking proved to the large audience which gathered at the Tivoli Theatre to hear him that he is no specialist but an artist thoroughly conversant with the classic, romantic and modern literatures for the piano. From the classics, Gieseeking played Bach's partita in B flat major, No. 1, and Beethoven's sonata in A major, op. 101; from the romantics he drew Schumann's *Arabesque*, op. 18, and several Chopin compositions; while the moderns were represented by pieces from the pen of Debussy and Ravel. Gieseeking is one of the real aristocrats of the keyboard. There is no technical problem too difficult for him to accomplish with the utmost facility. There was a warmth of feeling and frequently a delicacy of conception to which that technic was merely tributary. Gieseeking showed himself upon this occasion, as upon many previous appearances, an interpreter of the first rank.

DEERING GUEST ARTIST WITH ABAS QUARTET

In the Abas String Quartet's fourth concert of the season, Henri Deering, American pianist, appeared as guest artist. He was heard in the Ravel trio for violin, piano and cello and in the Bloch piano quintet. Ernst Toch's duo for violin and viola was also performed. A deeply appreciative audience enjoyed the concert, which took place in the Community Theatre under the management of Alice Seckels.

LARGE AUDIENCE ENJOYS THOMAS

Bravos and violent applause resounded in Scottish Rite Hall following every group that John Charles Thomas sang. They were all deserved for he is endowed with everything that belongs to the equipment of a fine recitalist. Thomas has vocal and interpretative style that is the essence of refinement, perfect diction, genuine musicianship and a personality gracious and compelling. With Lester Hodges at the piano, he sang songs by Richard Strauss, Brahms, Fauré and Moussorgsky. As encores, Thomas added operatic arias, Negro spirituals and popular English ballads. He was presented in recital by Peter D. Conley through arrangements with NBC Artists Service.

KREUTZBERG EVOKES ENTHUSIASM

That superb German dancer, Harald Kreutzberg, with his four exceedingly clever assisting artists (charming young women from his Berlin studio) appeared at the Tivoli Theatre before a completely sold-out house. He was greeted with characteristic enthusiasm. Kreutzberg displayed his art in several novelties and a number of popular favorites of seasons past.

DEERING AND PARLOW IN SONATA RECITAL

Kathleen Parlow and Henri Deering provided a delightful morning hour of music at the Legion of Honor. A representative musical audience manifested appreciation of the artists' performance of sonatas by Mozart, Brahms and Franck. C. H. A.

Honegger Psalms Heard

Five psalms from Honegger's oratorio, *King David*, formed the principal novelty at Hugh Porter's last musical service in the

Second Presbyterian Church, New York. The original music included many strange harmonies, with organ obbligato to soprano and tenor solos and chorus. Mr. Porter's own *Suite Antique* for organ (five movements) proved an interesting work, melodiousness and harmonic charm pervading it. F. W. R.

Leipscic Pleased With Ancient Haydn Opera

LEIPSCIC.—Joseph Haydn's "heroic-comic" opera, *Ritter Roland* (Knight Roland), was brought out here in honor of the Haydn bicentenary, in a new adaptation by Ernst Latzko. The work had a genuine success and is expected to survive the bicentenary year in the regular repertoire.

This opera, like its companion, *Life on the Moon* (which was revived recently in Schwerin), is one of those which Haydn wrote for the private stage of his patron, Prince Esterhazy, but which also found its way to other contemporary theatres. If posterity has not valued these works sufficiently it is because they bear too clearly the marks of a transitional style.

In the case of *Knight Roland*, moreover, the desire is to offer the fashionable court society of Esterhazy as much light entertainment as possible. Thus we find the purely lyrical numbers of the hero, the heroine (Angelica) and her lucky paramour in close juxtaposition to the Gluck-like scenes of the female magician, Alcina, and the jolly capers of a genuine buffo couple, Pasquale and Eurilla. On Pasquale in particular, Haydn has expended affectionate care and the character shows us Haydn's humor to the full.

Musically, the most valuable parts of the work are the great finales, which prove Haydn's mastery in extended and differentiated vocal ensembles and easily bear comparison with those of Mozart.

The performance of the work by the Leipscic Opera ensemble is worthy of unstinted recognition. Oscar Braun conducted and Heinz Hofmann staged the piece with all its graceful charms. Hanns Fleischer as Pasquale earned the lion's share of the applause. DR. ADOLF ABER.

Corleen Wells Pupils Arrange Recital

A recital has been arranged for April 28 at Union Theological Seminary, New York, in honor of Dr. and Mrs. Clarence Dickinson. Dr. Dickinson is director of the seminary's School of Sacred Music. The concert



CORLEEN WELLS

is being given by a class of eighteen seminary students, at their own request. The class is chiefly composed of choir directors and organists who have been studying since last October with Corleen Wells, soprano. The April 28 program includes solos by the students and the Farrant anthem, *Lord, for Thy Tender Mercy's Sake*. Miss Wells, in addition to her association with the voice faculty of Union Seminary, has been soprano soloist for four years with the Brick Church, New York, of which Dr. Dickinson is music director.

Prominent Artists for South America and the Orient

May, June and July will find many artists on tour in South America. The London String Quartet embarks May 7 to fulfill seventy engagements in Chile, Peru, the Argentine and Brazil. Nikolai Orloff, Russian pianist, opens his second tour of South America on May 15 with a concert in Buenos Aires. Nathan Milstein, Russian violinist, leaves Genoa, May 5, for twenty-five concerts in South America. Guiomar Novaes, Brazilian pianist, who returns here next autumn after an absence of several seasons, is at present touring the north of Brazil.

The Orient, too, despite war clouds and political unrest, is active musically. Last autumn Jascha Heifetz and Joseph Szigeti were among those playing in the East. This spring finds Alexander Brailowsky, pianist, in Japan, China and Java.

Brooklyn Morning Choral Concert

Large attendance was noted at the spring concert of the Brooklyn Morning Choral (Herbert S. Sammond, conductor) in the Academy of Music, Brooklyn, N. Y. The enlarged society presented its conductor with a new baton in partial recognition of his efforts, which have enabled the club to win recent choral contests. Etta Hamilton Mor-

ris, president of the New York State Federation of Music Clubs, personally handed president Mrs. Frederic M. Davidson, the federation check of \$200, won at the April 7 final contest. Flowers were given Gena Branscombe, whose chorus, *A Wind From the Sea*, was sung. Another item of special interest was Pearl Adams' *The Awakening of Morn*, a choral number, dedicated to the club. Both composers bowed in response to hearty plaudits of the listeners. Two other choral numbers were *One Fine Day*, (arranged) with incidental solo by Elsie Oswald, and *Elsa's Dream*, also for chorus, in which Doris Ogden sang the solo. William R. Chapman's *Spring Joy* (waltz) was liked. The American Singers, a male quartet (consisting of Charles Harrison, Lambert Murphy, Walter Preston and Frank Croxton) received acclamation. They sang serious and humorous songs, ably accompanied by Ben King. Ada Zeller and Margaret McCarten were the club accompanists. F. W. R.

Chalifoux to Summer in Maine

Alice Chalifoux, head of the harp department of the Cleveland (O.) Institute of Music and first harpist of the Cleveland Orchestra, will pass the summer in Camden, Me., as a member of the colony of Carlos Salzedo. The Cleveland Institute has offered a summer harp scholarship, the winner to study with Miss Chalifoux in Camden.

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NEW YORK APRIL 23, 1932 No. 2715

Tone is a consoling antidote for taxes.

A good buy these days—Classics Preferred.

Art and advertising are more necessary partners than ever before.

Soon will come our "r"-less months, with no oysters and very little music.

The Christian Science Monitor says that a song has been written praising the potato. *Au nature* or mashed?

Modernists do not remain eternally young. Malipiero was fifty years old on March 18, and Stravinsky will reach the half century mark on May 23.

Schönberg's lovely music in his early Gurrelieder is proof that the arch-modernist once worshipped beauty. It was Shakespeare who said: "And, beauty dead, black chaos comes again."

Cannot some jewelry, fur, or perfume establishment sponsor the broadcast performances of the Metropolitan Opera? Luxury houses all are suffering these days and should fraternize.

The New York Herald Tribune in a recent issue speaks of a military spectacle at Port-au-Prince (Hayti) where "the blinding mid-morning sunshine was split by bugles." This is a new angle on the relation between music and light.

An exchange says: "It is estimated that 11,000,000,000 linear feet of words are printed in the United States each year." The total for 1932 will be increased considerably what with the published suggestions for reforming grand opera and putting it on a profitable basis.

Well, well, the season is over at the Metropolitan, and without the promised performances of Petrouchka. Some of us are grievously disappointed, and not at all consoled because of the other restorations and novelties, even though Donna Juanita was spirited, Schwanda melodious, Simon Boccanegra exciting—and La Notte di Zoraima bad enough to be funny.

Short-Cuts to Music

Forced cultural feeding has not been working out for the children, despite all the highly modernized devices to get little Paul and little Joan to absorb music and most of the other arts.

"Appreciation" study is just as onerous for the youngster of today as the dull routine of instilling music, et al, a generation or two ago. Zelda A. Popkin, in her article, *The Finer Things of Life* (Harper's Magazine), makes those points clear. The case of little Donald is cited by the writer. He was taken to a Paderewski concert by his mother, a devotee of all the modern ideas. Donald was supposed to look upon the event as a "tremendous experience." He sat out the concert with only two remarks. When the master appeared the lad observed, "He's old." Next he said, "How do they put new bulbs in that ceiling light? Six are out now." And on the way home he complained, "I had to waste a perfectly good skating day."

Donald is not a unique case. Parents who hope to pour music appreciation into their children are usually doomed to disappointment. All the strange new toys of the modern nursery, to teach color, form, line and whatnot, cannot force the youngster to the ways of music or any other art. Nor does the new cult of "self-expression" seem to help. To be sure, the average child in a fortunate household today manages to have a perfectly good time. That seems the aim of the home, kindergarten and school curricula: a good time, in the shape of sweetened tablets, easy to swallow and guaranteed to give the children magic vistas into music and all the forms of self-expression.

Musical pedagogy, of course, has made enormous strides; a youngster or any talented person, can acquire a technic in a relatively brief period. But none of such latter-day approaches is magical; even the easiest of them requires self-discipline, onerous effort, and old fashioned perseverance. Methods have been improved but musical standards are higher than in any previous period.

If little Donald's mother wishes him to acquire musical appreciation, one must fear that there is no true short-cut. Donald will have to buckle down to scales and the other antiquated forms of musical slavery which modern psychologists have been unable to abolish. Donald's teacher will have to be an alert and progressive person in order to answer all of Donald's questions, but most of the musical pedagogues of today know a great deal about modern boys. Donald will respond in time to intelligent discipline; the teacher will not worry about the youngster. His real concern will be for Donald's mother who blissfully believes that 1932 science relieves a child of the necessity of grinding work and a stiff backbone.

Everybody Satisfied

General satisfaction is felt over the news that the Metropolitan Opera performances will continue next season. That institution has the affection and confidence of the musical world, and no one is surprised to read Giulio Gatti-Casazza's manifesto following the announcement of carrying on: "The management will not allow the present abnormal conditions to affect in any manner the artistic policy and high standard of the institution during the coming season."

Some of the leading singers at the Metropolitan Opera will accept as much as 25 per cent reduction in salary next winter, which is an admirable move on their part, helping the institution and assuring its patrons of no vocal deprivation. Latest reports are to the effect that the season will be sixteen weeks instead of the usual twenty-four; and that the 1932-33 advance subscriptions are not quite 2 per cent less at this time than on the corresponding date last year.

A Mighty Weapon

If a good band is worth an army corps as General Pershing affirmed, perhaps one symphony orchestra is today worth an acre of optimistic editorials and interviews. Therefore, it is heartening to see that at last the morale-sustaining, spirit-quickening power of good music is becoming recognized in the economic crisis which is described as "worse than war."

The Musicians Symphony Orchestra series of five concerts at the Metropolitan Opera House, which began April 5, represents a noble idea that may well be adopted in every city of the country.

It is a peculiar fact that during the early part of the war, musicians suffered similarly; musical events were at a standstill everywhere. Then suddenly, as at present, the enormous usefulness of music was

recognized. From that moment music flourished afresh throughout the country, and in every part of the world.

Publicity and Progress

At a recent meeting in New York of delegates to the annual convention of the American Association of Advertising, Walter Hoving, vice-president and merchandising manager of R. H. Macy & Company, made the following pertinent remarks about advertising:

"We have created a practically new civilization which is becoming distinctly our own. Our development in advertising cannot even be approached by other countries. . . . It was only through progressive, creative effort that we have become the greatest advertising nation in the world. And I am sure all the people in this room will agree that through creative advertising we have been able to increase the consumption of this country enormously."

It is evident that advertising has been and will continue to be of inestimable value to the members of the musical profession. By judicious and continual presentation of the merits of ensembles and individuals before the eyes of the musical buying public, the art standard of concerts and recitals all over the United States has been elevated to the high stage of musical culture which it enjoys.

Organizations everywhere, by advance information through display advertising, have been able to judge authoritatively of the value of the various concert-giving artists. Prospective pupils are better able to decide with whom and where they wish to study because teachers and music schools propound their ideals and principles in print. All haphazard judgments are eliminated because the buying musical public is able to know for what it is paying.

Mr. Hoving rightly called attention to the one fact for which advertising is chiefly responsible—increased consumption—but he neglected to say that all commodities, whether tangible or intangible, had improved in quality and integrity. In music it is to be doubted whether artistic progress could have made the enormous strides it has achieved in the past twenty years if it had not been that musicians, teachers and schools appreciated the value of telling the world what they had to offer.

Where the Shoe Pinches

Messrs. Josef Hofmann, Ernest Hutcheson and Walter Damrosch have declared publicly that only the most gifted students should be encouraged to enter the musical profession; and that the art seems destined to go more and more into the hands of competent amateurs.

However, those amateurs must be taught, and as a rule, the most gifted musicians do not become teachers. Also, consideration is due those music clubs and communities fond of concerts, but unable to afford the fees of the high priced artists.

It is true that the musical profession is crowded, but so are the callings of law, medicine, literature and journalism, to name only a few. Nevertheless, all the professions continue to attract those desirous of becoming practitioners.

The Hofmann-Hutcheson-Damrosch suggested plan is to be commended ethically, but their admonition is certain to discourage only a few of the thousands of candidates willing to take pot luck in music—even if the pot at present seems somewhat bare of profitable nourishment.

There are even queer persons who would rather make a lean living in music than attain financial independence in some other uncongenial occupation.

It would be interesting to ascertain how many incipient students can be turned aside by the plea of the three eminent artists aforementioned.

The son of a shoe manufacturer was told recently by his father: "Go into any other business than shoes." "What's the matter?" queried the modern young scion, "don't people wear shoes any more?"

Good Taste

At the Washington, D. C., convention of the American Association of Advertising last week, the delegates discussed the subject of what constitutes good taste and acceptable advertising on a sponsored broadcast program. Some sensitive souls hope that the resolves taken will definitely do away with the strange radio juxtaposition of Tchaikowsky and tooth paste; Brahms and self-raising flour; Wagner and facial vanishing cream; and Bach and the fireless cooker.

VARIATIONS

By Leonard Lieblich

Always walking into the wind is a dispiriting sort of exercise. That is what I am reminded of when I think of all the writing and speaking I have done on the subject of opera in English.

I lapse into long enduring silences on the topic but every once in a while there comes a newspaper article, a published interview, or a personal letter, which prods my pen into renewed action.

One such missive arrives today and I herewith quote it completely:

22, Revay uted, Budapest, Hungary,
March 11, 1932.

Dear Mr. Lieblich:

We are almost strangers. But for eight years you filled the position as music critic, which I once occupied on the New York American, and I hope that, in certain ways, we have beliefs in common with regard to opera. As you perhaps know, in bygone days, when I was the critic of music and, more particularly, of drama for the old New York Herald, the Musical Courier now and then took a shot at me. It all seemed fun, then. None the less, long afterwards, Marc Blumenberg asked me to become the responsible editor of his projected Dramatic Courier, promising me my admired friends "Jim" Huneker and Vance Thompson as assistants. For reasons I declined this flattering offer, though I was desperately in need at the time. And, far from resenting my attitude, Mr. Blumenberg handsomely defended me later on against a preposterous charge of the late Henry T. Finck, who had suggested that my persistent advocacy of Opera in English was due to the fact that I was a librettist—I can fairly say that I have, as a critic and an enthusiast, a white record. This to re-introduce myself.

In view of the world operatic crisis, I am going out of my way to write you this letter, entreating you, as I entreated Mr. Paul D. Cravath four months ago, to do what can be done to save Opera from destruction, by bringing it nearer to the people. Though I have been for thirty or more years the most dogged and fervent advocate of Opera in English, I have—very cleverly—been edged out of every movement in favor of the idea, except (after a fashion which I need not explain) for a short time in Chicago. The laborers of the eleventh hour, the smart Ales, and others, have somehow robbed me of even the most modest reward for my efforts, and, in disgust, I have settled down for a time in Budapest, where I am trying to make Magyar poetry and song more widely and adequately known to Americans and Englishmen. In Budapest I am now much better known and more respected than on Broadway, where I am probably forgotten. (Two years ago I made a metrical version of the great Magyar epic, Madách's "Tragedy of Man," with the help of a prose literal translation by Paul Vajda, a young Hungarian, for which the then Hungarian Government voted a grant of money, conveyed to us officially through the University of London).

But, even at this distance, I have been anxiously watching opera in America and in England, and waiting for what I foresaw was the inevitable crack-up of a vile system.

Now it has come, and what is to come after it? Is opera to die in America and England, because millions after millions have been flung away on the artificial support of exotic opera, while a few pitiful thousands have from time to time been flung condescendingly (and with Heaven knows what motives) to Opera in English?

I hear chatter (by cable and wireless) of reconstruction "on business lines." Good God, is not that just what Mr. Samuel Insull attempted—so brilliantly—in Chicago? Is Opera to be grabbed again by the very people who have failed to keep it going? Are American opera lovers so blind to their own interests and aspirations that they can ever again be deluded into propping up fashionable, foreign opera on the old lines? Is Opera to be limited to Radio and Television, shorn of its romance, its charm, its glamor?

Is not this the time to start something nobler and more real, by ignoring the dead Metropolitan and the Chicago "Civic" Operas, and trying to build up, however slowly and painfully, a great National Opera system, with headquarters in New York and Chicago, and ramifications all over the American Continent?

Opera need not perish. There are millions who long for it and who would be satisfied, at first, with good all-around, dignified and not necessarily luxurious performances, by carefully trained, moderately well paid singers, aided by the excellent orchestras and choruses we boast and by properly equipped artistic directors and conductors, preferably but not necessarily at the outset, Americans.

I am no authority on economics. But I fail to see why an enterprise of such importance to American art should, for the sake of a mere theory, be denied the support of the Federal Government. Nor can I see why, if it has been possible to drag \$500,000 yearly out of Chicago citizens as a guarantee for exotic opera, conducted in the interest chiefly of foreigners, it should be impossible to raise what is needed for the help of national opera.

One wealthy man, one wealthy woman, with ambition must remain, who could solve the money problem. But it would be infinitely better to avoid recourse to the multi-millionaires. In a small way, I have learned my lesson.

Till lately, as I have reason to believe, Mr. Paul D. Cravath was well disposed. I know, of my own knowledge, that he favored the idea of bringing opera to the people and giving it less expensive performances, in English. I regret that I am unable to quote from a letter he sent me about Christmas. It was very encouraging.

I harp, and I shall always harp, on the need of new, good, honest, and where possible, poetic English. And, in this connection (as I am not asking any financial favors), I have the right to say that twenty fool-proof English librettos of my own (which need just a little touching up here and there) are lying idle in Chicago—unpublished, though they were to have all been printed. That is my tragedy. If only one of them, for choice the "Mastersingers," "Boris Godounoff," "Parsifal," "Louise," "Faust," or "The Knight of the Rose," were tested, I give you my word it would be an ear-opener.

At the outset, I suggest including some of the lighter works in the repertory—notably, "The Flittermouse" ("Fledermaus"), "The Bartered Bride," and one or two of the best Sullivan operettas. I think American operas, even if not yet quite up to the highest standards, should be encouraged, and that, other things being equal, American and English-American singers should be engaged in preference to foreigners. But I would not shut out any foreign singer of high standing who could sing English, as Reiss, Dufranne, Dua and others have sung it.

The essential is that the general director should be a notoriously honest and experienced American, interested in the development of American art, not a foreigner, and that he should not be hampered by Federal or Municipal financial nincompoops. Col. Henry W. Savage, and not Heinrich Conried or his successor, should in 1903 or 1908 have been put at the head of the Metropolitan.

Beware of the existing cliques and ancient coteries.

Seven years ago, in a pamphlet (Mr. Kahn and Opera in America) of which I enclose a copy, I stated the case for Opera in English. My argument has never been answered. It is unanswerable.

The difficulties due to the objections of certain publishers to allowing the use of new librettos must be faced once for all, and overcome, amicably or by legislation. It is inconceivable that the use of bad librettos should be insisted on, when good ones are obtainable.

If you care to do so, you may print all or parts of this letter.

With my devout prayers for opera of the right kind,

Faithfully Yours,

CHARLES HENRY MELTZER.

Mr. Meltzer's letter in one respect constitutes its own answer. His points are familiar ones and they have led to polemics and propaganda for many decades.

There can be no doubt that opera should continue to be heard in America, and it surely will be. Its maintenance, however, is another matter. So far our government and municipalities (with a few honorable exceptions) have not seen fit to provide funds for operatic performances. The three permanent opera companies in America are private enterprises controlled by wealthy persons. They feel a conceivable right to spend their money for the kind of opera they prefer or believe to be desirable. Anyone, however, has the privilege, like Mr. Meltzer, to give advice, and to make suggestions. Many have done so, but the admonitions, propositions, and cries for reform or change have seemingly fallen on deaf ears.

Whether opera of the best kind can survive without subvention, is extremely problematical. So far, since the early Florentine days when opera began, the chief sustaining funds for that art have come from the purses of the wealthy. Governments, kings, princes, noblemen, private individuals, States, municipalities have subvented opera in Europe throughout several centuries, but nearly all such undertakings are now in desperate financial condition, for which, of course, the worldwide depression is chiefly to blame.

Lone voices crying in the wilderness, even with the force and eloquence of a Meltzer, have not been able to budge our American legislative bodies from their indifference, or to persuade our opera houses into dedicating themselves exclusively to opera in English, staged, written, sung, and conducted, by Americans.

Associations were formed to further the patriotic project, and they held meetings and oratorical dinners, publicized, pamphleteered, exhorted, pleaded, and even threatened. With what result, history and Mr. Meltzer know only too well.

Is there a truly widespread, fundamental, vital demand for opera in America? Do our masses desire it? The majority of our people? What percentage of the whole population is represented by the ratio that attends grand opera with even a degree of regularity? Those are questions impossible to be answered without approximately correct numerical statistics, and they cannot be obtained, for the attendance in New York, Chicago, and Philadelphia, is no index to those cities which possess no extended permanent series of opera performances every year. There have of course on occasion been large audiences throughout the country for special engagements, intermittent short "seasons" of from one to four weeks, and even for "stands" of one or several nights. That fact does not prove that our population, by and large, looks upon opera as an artistic need. The thronged audiences were attracted for the most part because of high pressure publicity, so-called "star" singers, local pride, and the desire to be present at a glittering and fashionable spectacle.

On the other hand, when the San Carlo Opera

travelled far and wide over our land, and presented standard operas with routinized but uncelebrated singers, utility scenery, and a small orchestra and chorus, many audiences of considerable size welcomed the organization so resourcefully and economically managed by Fortune Gallo over a long period of years. It is true that the Italianate part of our citizenry everywhere turned out in great numbers for the San Carlo visits. Perhaps those lovers of Italian operas—they are massed also at the permanent New York, Chicago, and Philadelphia performances—would not be on hand to hear their favorite works sung in English, by Americans.

There can be only one strictly musical, artistic, and patriotic view on the subject of opera in English, when the proposition is advanced that we should have great native opera, sung in the vernacular, and presented entirely by Americans. Should have! But we have not.

We can never have it if we do not make a beginning. We have made many beginnings and then always stuck. Thoughtful observers see a discouraging sign in such experiences. It is not typically American to give way to discouragement. Perhaps this period of general readjustment may lead to another and ultimately successful attempt in behalf of the kind of grand opera described by Mr. Meltzer.

At this moment, however, our people are wrestling with matters of graver national importance. Our government has money troubles. There are not sufficient funds to pay for our military and naval forces, administrative employees, war pensions, and Prohibition enforcement. How approach the Washington legislators for an appropriation to support opera?

The Musical Courier has editorialized for over fifty years on the subject of opera in English; advocated it; supported it; demanded it; argued itself hoarse for it; even yelled for it.

It would be a grand thing if out of the present undeniable chaos a National Opera should come into existence, or even a great private company devoted to opera in English.

When that time arrives, Mr. Meltzer is certain to be honored as a whole souled pioneer, and probably his librettos will be in standard use, for they are of undeniable dictatorial value and high literary merit.

Meanwhile, no one acquainted with Mr. Meltzer's artistic earnestness, knowledge, and enthusiasm, and aware of his high personal integrity, believes that he wishes for English opera only because he has his texts on hand.

I remember well the Meltzerian presence in New York, at our concerts and operas, when he resembled a belated figure from the Paris days of Murger. With his umbrageous locks, broad brimmed slouch hat, and flapping cape-coat, Meltzer could have taken part pictorially in any La Bohème performance at the Metropolitan and discounted the rest of the cast in realistic authenticity of appearance.

I trust that he has not shorn his hair or discarded his mode of attire, both of which are sure to add to the picturesqueness of Budapest as much as his pen accomplishments should shine in the literary life of the Hungarian capital.

Rosa Ponselle suggested municipal opera in New York, and Mayor Walker answered that the city's budget would not permit it at present. John McCormack advocates a cooperative plan between the public and the artists, and says: "Opera cannot in the future be the gift of a few Maecenases to the public, and the singers, however prominent and gifted they may be, cannot expect to receive in the future the often exorbitant sums they have received from impresarios in the past, not even in the United States, which has a public very generously disposed toward any worth-while artistic offering."

The fees of the singers will regulate themselves, and as artists rise in success and demand, they are sure to advance their prices—and get them.

Perhaps opera would flourish again, even at the old prices, if its patrons could pay for their seats on the installment plan.

A most appropriate song at this time is Noble Cain's (a cappella) Wake Up, Sweet Melody.

Pennsylvania has a law forbidding singing in a bathtub. People who feel happy in the morning are an unmitigated nuisance.

Bad news from Berlin. Its consumption of beer is said to be 38 per cent. below the 1913 figure. I have reason to think that the percentage will be increased by some few liters late in May.



What next? I hear that Leopold Stokowski will produce Parsifal next season with puppets. He is said to claim that the action of the music drama is deadly and only the music appeals. Therefore, he wishes to cast this religious oratorio-opera with dolls. At least Parsifal, strung up as he will be, won't shift about from foot to foot during his famous twenty minutes of inaction demanded by Wagner. In fact, the puppet Parsifal won't even wink—which ought to satisfy the perfect Wagnerites completely.

I refuse to believe that depression is really bad until I see two persons using one harmonica.

Last week "Grandma," well known to friends of Carl Fischer's music emporium, phoned Johnson at the Musical Courier and asked if he is Simon Snooper. My, but Horace was indignant. He denied the implication profusely and stentoriously. I think it was a compliment, because after all I know a lot that goes on behind drawn shades, and certainly lead a jolly life.

Marie Miller also asked Horace if he wasn't I. She said she saw him at the Woman Pays Club—but she didn't see me. I was under the table (by choice, not bibulous necessity) snooping as usual.

I'll never be so proud again when I'm a guest of honor anywhere. The New York Vivisection Society, celebrating what it calls "Animal Hero Day" (April 21) sent out announcements reading: "We are promised twelve dogs as Guests of Honor."

The mother of a former Metropolitan artist had a jolly time at a recent Town Hall recital. She made audible comments to all who surrounded her, in depreciation of the recitalist's vocal equipment which the audience was enjoying. Of course she added plenty about the swell singing of Daughter.

I asked a critic of one of the daily journals if he didn't think the artist we were hearing had more clarity in the top tones than in past years. "You mean her demi-top tones," he said.

By the way, don't leave your signature around where Mrs. Josef Hofmann could copy it. She's the most accomplished amateur forger in the world. She writes all Josef's checks so cleverly that even his bank can't tell the difference, and recently the cashier almost returned one of his hurriedly handwritten signatures as a forgery.

At one of her regular broadcasts, Vera Brodsky played the Tchaikowsky concerto last week. I'm sorry to report that at one part of the proceedings the orchestra suddenly got badly scrambled and it looked as if the musical proceedings would end then and there. But did they? Oh, no, for Vera went on imperturbably like an old stager, and calmly played the orchestral episode her-

self until the panicky orchestra got straightened out and found itself.

Josef Hofmann was in town one evening last week, and I almost wore out my aged eyes watching ping pong balls as they were sent spinning back and forth until a certain a.m. hour, by Josef, Mrs. Hofmann, Leonard Liebling, Dimitri Tiomkin, and others who took part in an improvised tournament.

My cousin in San Francisco, who is an important person in a small conservatory of music, placed an advertisement in a local paper to which he received the following reply:—"Gentlemen: In answer to your advertisement for an organist and music teacher, either lady or gentleman—having been both for several years, I offer my services."

I saw Uncle Ernest Schelling at the circus last week, with a large box party of young people, and how he did laugh at the clowns and marvel at the man shot out of a cannon.

I heard yesterday that the racket in some dishonorable quarters of making musicians pay conductors for keeping them is still raging. There is one prominent orchestra leader of a large cinema emporium in New York who demands and receives ten dollars a week from the salary of each man in his orchestra. "No money, no jobbie." An old Chinese custom.

Goeta Ljungberg was presented with a bouquet of American Beauty roses after her third performance at the Metropolitan Opera this winter, and each time she has sung there since that occasion she has received a similar floral offering. The donor's card is always the same—but Ljungberg has never met him and cannot find out anything about him. She is very, very curious. Please, kind sir, if you read this item satisfy the prevailing emotion of a languishing lady.

A recent press notice into which I snooped said that a certain violinist's playing "dazzled his hearers." After a couple of bewildered blinks, I realized that the printer's devils had been at work again, and the word should be "dazzled." However, "dazzled" does seem a pretty apt description of my own feelings at some concerts.

Those conservatories which are willing to engage teachers who bring their private classes to the institution, have discovered one way to keep down depression and keep up appearances. My informant (a noted pedagogue) added: "If I had any kind of a private class these days, do you think I'd take take it to anyone else? I'd lock it up in my ice box."

Betty Seagle, seventeen-year-old daughter of Oscar Seagle, was invited by Mischa Levitzki to a party in his honor given by Mrs. Rachel Garbot. When Mischa was about to play, he introduced Betty to a

young man standing close by whose name she didn't hear. After Mischa's brilliant pianistic performance the young man said, "Gee, I wish I knew something about piano playing." "Why, I had a feeling you were a musician," said Betty; "what is your name?" "I didn't hear it when Mischa introduced us." "Gershwin," answered the young man. "Are you related to George?" Betty asked. "Just brother Ira's brother," answered modest George—who knows enough about piano playing to have played his Blue rhapsody with many symphony orchestras of America.

Last week a small but distinguished audience, at the home of Leopold Godowsky, listened to excerpts from Jacob Weinberg's opera, The Pioneers, sung by Lola Montigorsy, soprano, formerly with the Ravinia Opera Company. Among those present were Mischa Elman and Josef Lhevinne. And let me tell you, boys and girls, The Pioneers is highly melodious and purposeful music.

Foreign News in Brief

Verdi's Battle of Legnano Revived

MUNICH.—The Augsburg Municipal Theatre has restored, in a new German adaptation, Verdi's early opera, The Battle of Legnano. The adapter, Dr. F. X. Bayerl, eminent musicologist and stage director at Augsburg, condensed the action into two acts lasting little more than two hours, and in this form the work made a powerful impression. Written in 1848 under the influence of the revolutionary events of the time (revolt of the Lombardian Federation against Austria), the text and music are imbued with patriotic fervor, and the score has remarkable moments, foreshadowing the harmonic style of Rigoletto and other later works. The choral writing is especially fine. The restoration had a well deserved success.

Haydn's Birthplace Celebrates

VIENNA.—The bicentenary of Joseph Haydn's birth was celebrated at his birth-

I See That

Charles Wakefield Cadman, American composer, was an honor guest at Huntsville, Ala., during the convention of the National Federation of Music Clubs. On April 26 Mr. Cadman is broadcasting a program of his orchestral and choral works over the NBC network in New York.

Michael Bohnen sailed for Germany on the liner, New York, April 14.

Violette Browne, soprano, gave her second recital this season on April 10 at the Waldorf-Astoria Hotel, New York.

Sonya Merkel, radio artist, gave a song recital recently at the Roerich Museum, New York.

Joseph Wetzel, tenor, was engaged for two performances of Il Trovatore with the Houston Civic Opera on April 19 and 20. He appeared in the role of Manrico.

Marguerite Covelle, soprano, is appearing in the vicinity of New York in costume recitals of folksongs.

The Copley Management supplied three of the soloists for the performance of Pierné's Children's Crusade, by the Cleveland Orchestra, Nikolai Sokoloff conducting, as part of the Music Supervisors' National Conference in Cleveland (April 3-8). They were Dan Gridley, tenor; Fraser Gange, baritone; Ethyl Hayden, soprano.

Elizabeth Valdes, New York vocal teacher, is planning a trip to Europe for students who wish to study music and languages abroad this summer. London, Scotland, France, Germany and Italy are the countries to be visited.

Three of Harold Henry's songs will be programmed by Ivan Ivanoff on April 29 in the music room of the Biltmore Hotel, New York, when he assists Amy Baker, diseuse, at her annual recital.

Alice Johansson Bunde, pupil of Mme. Joan O'Vark, sang on April 2 at the luncheon of the United Daughters of the Confederacy, in New York.

Lucy Lowe, a pioneer in costume recitals of humorous American songs, was heard in American comedy songs at the Hotel Alamac roof garden theatre, April 3.

Dolores Hayward, now associated with the New York Madrigal Society, studied with Philipp and Cortot in France, and has occupied positions in the Harcum and Finch

place, Rohrau, with appropriate ceremonies on March 28. The celebration began with a memorial service at which Cardinal Piffl, Archbishop of Vienna, officiated. A bronze tablet on the house where the composer was born, was unveiled and wreaths were laid at the foot of the Haydn statue. Choral singing preceded addresses by the Federal President of Austria, the Austrian Chancellor, and other dignitaries.

L'Ingenù Presented

MARSEILLES.—The Opéra has created L'Ingenù, posthumous work by Xavier Leroux, based on Voltaire by Charles Meré and Maurice Gignoux. Lanzzone and Yvonne Ysaye were in the leading roles.

Russian Soprano Marries

LONDON.—Oda Slobodskaya, Russian operatic singer, has been married to Henry A. R. Pelly, a wealthy Englishman. The bridegroom is forty-four, the bride thirty-seven.

Chaliapin Goes Talkie

LONDON.—Feodor Chaliapin, it is reliably reported, will make his first talkie, a screen version of Cervantes' Don Quixote, for a British film company. Paul Morand, French writer, is said to be responsible for the scenario, and no less an expert than Charlie Chaplin will direct the picture. Chaliapin is, of course, the Don, but the music is to be taken not only from the familiar Massenet ballet but from various other sources as well, including (if the composer permits) Richard Strauss' symphonic poem.

Strasbourg's Franco-German Festival

STRASBOURG (ALSACE).—For the first time since the war, an Alsatian Music Festival is to take place from April 29 to May 1. Both the Berlin Philharmonic and the Paris Lamoureux Orchestra are to take part, while the local Municipal Orchestra and chorus will provide a performance of Beethoven's ninth symphony.

Braunschweig to Hear Grieg Work

BRAUNSCHWEIG (GERMANY).—Grieg's Wedding at Troldhaugen (text by Rudolf Lothar) is being prepared for performance.

schools. She has also been heard in many concerts.

The Lynn (Mass.) Choral Society presented Grace Leslie as soloist at its April 12 concert.

Charles Stratton, tenor, will appear at the Plattsburg (N. Y.) Festival prior to singing in the Bach B minor Mass at the Bach Festival, Bethlehem, Pa., May 14.

Lorene Rising sang With Verdure Clad in the Haydn Festival given last month by the New York College of Music (Hein and Fraemcke, directors). On April 13 she sang the Polonaise from Mignon and San Toi (D'Hardelet) at the Bnai-Brith Club. Sunday afternoons she is heard over WWRL, Woodside, N. Y. Miss Rising studies with Carl Hein.

Harry Benjamin Jepson, organist and instructor at Yale University, gave his concluding Sunday recitals there March 13 and 27, playing works by classic, romantic and modern composers, including his, own Ballade. H. Frank Bozyan gave the April 17 concert at Woolsey Hall.

The Glee Club of Northeastern Hospital Training School, Philadelphia, sang for the service of The Guild of St. Barnabas for Nurses, March 31, at the chapel of Episcopal Hospital. The chorus is under the direction of Laura DeWald Kuhnle.

Edward Ransome, Metropolitan Opera tenor, will be heard in his second New York recital of the season at Town Hall, April 20. On April 3 he sang at a musicale in the New York City home of Mr. and Mrs. Charles Paterno.

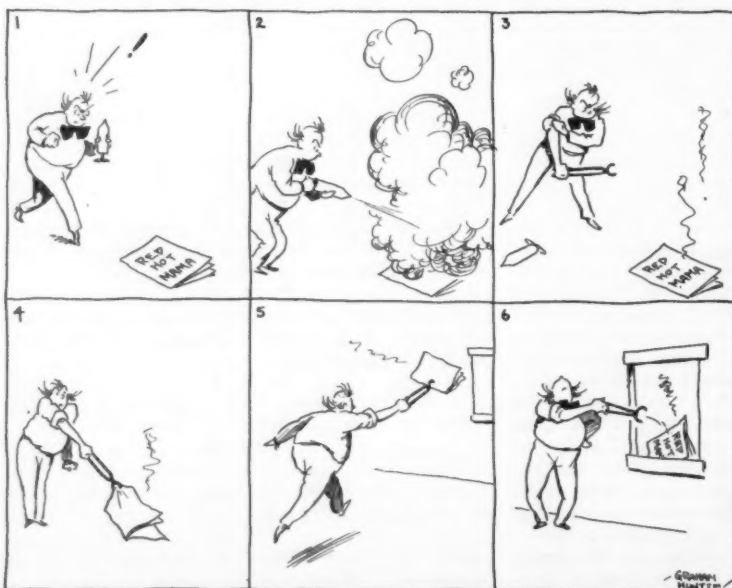
Belle Fisch Silverman gave a recital on March 23 at the Hotel Manhattan, Lakewood, N. J.

Camille Plasschaert, Paulo M. Gruppe, A. Brodsky and Louis Liporlin, gave a program before the Union League Club, Brooklyn, N. Y., on April 16.

An entire program devoted to the compositions of Gertrude Cady was featured at the Church of the Divine Paternity, in New York, on April 17. Mrs. Cady is the composer of the sacred song Come unto Me.

Viola Philo, soprano, has signed a contract with Annie Friedberg. Miss Philo, according to present negotiations, will be active during the 1932-33 season.

Edward Ransome will sing a performance of Il Trovatore on April 27 in Great Neck, N. Y. He is to give a joint recital with Christina Goff, contralto, at Town Hall May 5.



A grand opera star demonstrates his approach to a popular song.

THE MUSIC WEEK IN NEW YORK

Appearances of Chicago A Cappella Choir — Beethoven Association—Edgar Shelton—Philharmonic Orchestra—Juilliard School—Bruno Huhn—Dorothy Gordon—New York Orchestra—Egon Petri—Mr. and Mrs. Boyle—Jose Mojica—and Others

APRIL 11—An energetic young man of musical aptitude came out of the West, comparatively unheralded, with his well drilled, vocally efficient Chicago A Cappella Choir—never before heard in the metropolis. When Nobel Cain presented to the Carnegie Hall audience forty-eight of the sixty-five voices forming this organization, he displayed a choral body (now in its third season) ready to take a prominent place among America's best singing ensembles. Both in the program and in the spirit controlling these unusual offerings, there was to be discerned a hearty enthusiasm for unaccompanied vocal music of all schools and a quick and accurate response to the interpretative desires of an unusually exacting leader. It is pleasant to report that the attack, intonation, dynamic attention and rhythmic phrasing of the Chicagoans were gratifying in every detail. Folksongs, madrigals, chorales, motets, and other archaic and liturgical music ranging from J. Handl, Bach, Thomas Morley and Philip Nicolai to Tschernokoff, Tschalkowsky, Heath Gracie, H. K. Andrews, Baird, Christiansen, Holst and Nobel Cain, detained a willing audience. Of especial interest were the settings by Nobel Cain to verses of Thomas Moore, Lamartine (in Whittier's translations), and a Gloria after Tschernokoff which followed without pause the Russian's Nunc Dimittis, sung in a translation from Liturgy by Mr. Cain.

The Beethoven Association gave the seventh and last concert of its thirteenth season at Town Hall with the following participating artists: Sigrid Onegin, contralto; Georges Barrère, flutist; Harold Bauer, pianist; Mischa Elzon, violinist; Nikolai Sokoloff, conductor; and a chamber orchestra composed of The Barrère Ensemble of Wind Instruments and string players from the Juilliard Graduate School. Mme. Onegin, in superb and opulent voice, sang Beethoven's *Ich liebe dich*; Marmotte; *Neue Liebe, neues Leben*; and *Die Himmel rühmen*; and the applause following was so prolonged that she was permitted by Mr. Bauer to infringe on the society's rule of no encores, and responded with Mozart's *Alla lua*. Bach's fifth Brandenburg concerto (in D) performed by Harold Bauer, Georges Barrère, Mischa Elzon and string players from the Juilliard Graduate School was of high and communicative musicianship and brilliance, with especially outstanding contributions made by Mr. Bauer and Mr. Barrère. Wagner's *Siegfried Idyll*, played by the string orchestra with the addition of wind instruments, gave much pleasure, as did also Franck's quintet for piano and strings. Here again Mr. Bauer's masterly performance stood out. Mr. Sokoloff's precise and compelling conducting was a notable factor in the success of the concert, and he was given separate rounds of applause.

APRIL 12—Edgar Shelton is a pianist of wide interests and broad capacities. His Town Hall matinee demonstrated, principally, not only technical proficiency but also the rare ability to cope with widely diverging methods of opposing schools of composition. Shelton gives to either Brahms or Ravel, for instance, treatment of understanding musical sympathy and appropriate characterization. Opening with Bach's *Prelude and fugue in A minor*, Handel's *Fantasia* and Mendelssohn's *Variations Sérieuses*, the player passed from the classic school, chastely delivered, to the romanticists, further including an intermezzo and rhapsody of Brahms. The latter was voiced with spirited warmth, a splendid tone and broad style. Chopin and Liszt figured prominently and Ravel's *Impid Sonatine*—the keystone of the program—saw the pianist's best playing: precise touch and extreme aptitude for delicate and fragile contours and colorings.

John McCormack, tenor, and Sandor Harmati, conductor, donated their services for the second of the five Tuesday evening concerts in the Metropolitan Opera House being given by and for hitherto unemployed musicians (now banded together under the name, Musicians' Symphony Orchestra. As published before, these concerts are financed by the Musicians' Emergency Aid and the American Federation of Musicians, Local 802). The symphonic program presented Bach's *Prelude and fugue* (prelude No. 4, Well-Tempered Clavichord and organ fugue No. 12), orchestrated and a chorale added by J. J. Abert; Brahms' *Variations on a Theme by Haydn*; Griffes' symphonic poem, *Pleasure Dome of Kubla Khan*; Kodaly's suite from the opera, *Hary Janos*. Mr. McCormack (accompanied at the piano by Edwin Schneider) was to have appeared on the platform twice, but his reception was so vociferous and the capacity audience so de-

manding that he came on no less than twelve times, adding four songs. As ever, his style was commanding, his phrasing and diction precise and his intonation faultless.

The orchestra played with highly commendable attack and a sonorous, well balanced tone. Able and experienced, Mr. Harmati delivered interpretations musically, well defined, and generally artistic and compelling. He invests his music making with youthful verve and sparkle, and won continuous personal applause.

APRIL 13—The New York Association of Music School Settlements presented "Musical Milestones" (masterpieces of three centuries composed expressly for the musical experience of youth) at Town Hall, featuring the first performance of Hanns Jelinek's (Viennese composer) suite, op. 11, prize-winning work of the 1931 contest conducted by the Association of Music School Settlements of New York, for a composition suitable for use in music education. The suite is enriched rather than marred by the judicious use of dissonant devices. The entire work is an interplay of voices in nine parts, handled with much mastery of counterpoint. It received a successful introduction at the hands of a string orchestra composed of units from the nine associated Music School Settlements. The instrumentalists and singers from these nine schools showed efficient training throughout the long concert. The conductors of the various sections of the program, whose names were not published, proved praiseworthy ability. The balance of the list included Studentens Musik, Johann Rosenmüller; concerto in D, op. 3, No. 10, Vivaldi; concerto in D minor, Bach; piano pieces by Haydn and Schumann (performed by pianists from five schools); eight canons, Paul Hindemith (voices and string quartet); prelude to Bloch's *Concerto Grosso*; and two Bach chorales offered by a mixed chorus from four schools and orchestra. A large audience was unstinting in its applause.

How music breaks into the daily routine of credits, deposits, withdrawals, interests, investments, etc., was demonstrated in Carnegie Hall when the New York Banks Glee Club gave the Spring concert of its fifty-third season. Fifty-some gentlemen from the Corn Exchange, Fifth Avenue, Citizens Savings, Chase National and other banks and numerous trust companies, under the energetic leadership of Bruno Huhn, sang Cole-ridge-Taylor, MacDowell, German, Peter Warlock and James Rogers, to a large, appreciative audience. Rose Bampton, contralto, and Lillian Rehberg, cellist, were the assisting artists. William J. Falk, pianist, accompanied the club. Miss Bampton lent her attractive voice and well considered delivery to Debussy's *Air from L'Enfant Prodigue* and songs by Schneider and Hart. Miss Rehberg was heard in Boellmann's *Symphonic Variations*, an arrangement of a Chopin nocturne and Cassado's *Dance of the Green Devils*. Other outstanding features of the concert: a choral ballad, *Lochinvar*, by William G. Hammond, who accompanied the club, and William Ohlrogge, soloist; and *Courage*, an impelling composition by Mr. Huhn, whose conducting showed all its customary artistic insight and control of tonal nuance and variety of interpretation.

Margaret Speaks, soprano, appeared at the Barbizon in groups of German, French and English songs. Six compositions of A. Walter Kramer were featured with this local composer at the piano. Beverlie Peck accompanied the other offerings. Miss Speaks possesses a voice of appeal, volume, and range, and her projections evidenced also understanding of style.

A young and pretty cellist, Juliette Alvin, gave a well attended recital at the David Mannes School of Music. She displayed considerable abilities in works by Bach, Beethoven, Frescobaldi, Ravel, Fauré, etc. She has taste, tone, rhythmic sense, and the ability to make music tell an artistic story. Arthur Dann was the accompanist.

The seventh artists' recital, course B, at the Juilliard School of Music brought to the fore Robert Crawford, baritone, and Inez Lauritano, violinist; the latter in Lalo's *Symphonie Espagnole* and shorter pieces by Tartini-Kreisler, Paradis-Dushkin, Fauré-Elman, Wieniawski; the former in a Brahms cycle of four songs and others by Colin Taylor, Bax, Jacques Wolfe and Mr. Crawford. Miss Lauritano published a most bright and interesting interpretation of the Lalo work, and displayed a strong bowing arm, adept fingering and a nice appreciation of nuances. Mr. Crawford, a serious and earnest musician, has a fine, clear voice of pleasant quality.

Isabel French, soprano, made her New York debut in recital at the Barbizon-Plaza with a list of infrequently heard songs. Her voice is of agreeable quality, and her delivery had charm. Celius Dougherty aided with his usual accompaniments of high order.

APRIL 14—Eva Gauthier returned to Town Hall after a regrettable absence of several seasons to sing a difficult program of unfamiliar works by Lully, Grétry, Fauré, Poulenc, Honegger, Mozart, Mahler, Schönberg and Berg. Mme. Gauthier has always been noted for the presentation of vocal compositions which are new to her hearers, and with this taxing schedule she claimed the attention of a crowded house in which were many prominent metropolitan musicians. In her group of Fauré *chansons* Mme. Gauthier reached the pinnacle point of her recital. These had a total delivery of delicate finesse, exquisite in style, flawless in enunciation, that stirred the audience deeply. She was obliged to encores this section of her program. The skillful and stylistic delivery of the group of Alban Berg's songs created compelling attention. The numbers, of vital quality, have definite form and although polyphonic in expression, are not unpleasant to ears attuned to modernistic expression. Mme. Gauthier interpreted them with extreme skill, assisted by the clever pianism of Celius Dougherty, accompanist. The recitalist was encouraged to add many encores to the listed items.

Sir Thomas Beecham's evening of rococo serenity was punctuated with three unfamiliar compositions: an agreeable overture in D major, op. 43, by Boccherini; Frederick Stock's cello concerto in D minor; and a new work *Through the Pyrenees*, by Theodore Cella, first harpist of the orchestra. Stock's concerto, bristling with difficulties, provided a trying technical vehicle for the virtuosity of Alfred Wallenstein, and of course he conquered brilliantly, as he did also in his deeply musical exposition. The concerto with a lilting Spanish style, displays craftsmanship of a high order, with solid orchestration, and serious subject matter treated with thoroughness and artistic completeness. Stock has ideas and knows the cello and the orchestra to perfection. The work is dedicated to Mr. Wallenstein. Cella's *Through the Pyrenees* (presented after the Philharmonic players had given a glorious account of themselves in the *Adagio, Allegretto* and *Minuetto* from Mozart's *Divertimento* No. 2) proved warm in color and gracious in melodic material. The travelogue of the thirty-six year old Philadelphia is well knit contrapuntally and throughout bears evidence of a dextrous hand and musically mind. The audience approved the Cella composition and Sir Thomas' sympathetic delineation of the graceful score. Elgar's *Cockaigne* overture, and Handel's concerto grosso, E minor, for strings, made up the rest of the program.

APRIL 15—A new symphonic organization effected its debut this evening at Carnegie Hall and New York is made musically richer by the auspicious inception. The conductor of this latest body, the New York

Orchestra, is Modest Altschuler, who formerly led the Russian Orchestra in the metropolis. The greater part of the concert last week, as might naturally be expected, came from Slavic musical storehouses. It is not often that the reviewer is regaled with such an entirely illuminating *Isle of the Dead* (Rachmaninoff) as Altschuler, of intense interpretative preoccupation, decked out this evening. The atrabilious composition, inspired by an equally gloomy and static pictorial conception of Böcklin, is indeed of mournful aspect but withal there is a certain haunting beauty, a decidedly tender agitation which requires expert baton handling. Altschuler's reading was evocative and moving. The orchestra demonstrated its general timbre, the resourcefulness of its various choirs, the plastic combination of these units into a sonorous whole. The slight defects about which one might choose to quibble blow quickly away in the wind of the things accomplished. Altschuler's adaptation for string orchestra of Mendelssohn's (youthful) octet in E flat major inaugurated the concert; it must have been chosen for the purpose of displaying the New York Orchestra's engaging string tone. Especially in the scherzo was the performance excellent. Altschuler's orchestration of MacDowell's *Polonaise* in E minor received its first hearing. The adaptation is elaborate and fitting to the ostentatious piece. The genuine novelty of this concert was Stravinsky's symphony No. 1 in E flat. Composed in 1905—incidentally, several years previous to Rachmaninoff's poem—it is the second of Stravinsky's works. A later revision received first performance in 1914. Not one bar adumbrates to the slightest extent the Stravinsky of either the *Fire Bird* or *Petrushka*, let alone *Le Sacre*. Yet it is a juicy work, full of imaginative fire, and had a pleasant appeal for the audience. The diminutive Altschuler and his capable and earnest musicians were "bravooed" after the conclusion of the Stravinsky pages.

APRIL 16—Pianism of a high degree of quality was heard by the large audience which attended George F. Boyle's recital at the Juilliard School in the evening. A feature of the program was Mr. Boyle's own suite for two pianos, given its first performance, with Pearl Boyle assisting. Three Chopin numbers opened Mr. Boyle's list, and then the player's inspiring and finely made sonata in B. There were also Debussy's *Bruyères* and *Minstrels* and the Liszt-Busoni *Polonaise* in E, the coda by Busoni dedicated to Mr. Boyle. This pianist is the possessor of an art seasoned and suave, flexible in mood and nuance. Mechanical difficulties apparently do not exist for him, and in his interpretations, as in music of his own composition, there is a distinctive flavor, a characteristic tint of individuality. The suite for two pianos is divided into *Carnival*, *Nocturne*, *March*, *Waltz*, and *Toccata*. As the titles indicate, this is music of colorful contrast, and is melodically captivating and expertly constructed. Mr. and Mrs. Boyle

(Continued on page 26)

EUROPEAN MUSIC FESTIVALS IN 1932

April	
April 23—May 28.....	Stratford-on-Avon..... Shakespeare Birthday Festival: Opening of New Memorial Theatre.
April.....	Zürich..... Haydn and International Festival.
April 29—May 1.....	Strasbourg (Alsace)..... Alsatian Music Festival.
May	
April 23—May 28.....	Stratford-on-Avon..... Shakespeare Birthday Festival.
May 9—14.....	Dublin..... Feis Ceoil.
May 14—28.....	Cologne..... Opera Festival.
May 14—16.....	Freiburg i/B (Germany)..... Federal Music Festival of South German Societies.
May 15—22.....	Mannheim..... Mozart Opera Festival.
May.....	Bale..... Mozart Opera Festival.
June	
June 5—7.....	Heidelberg..... German Bach Festival.
June 5—19.....	Vienna..... Festival Weeks (Haydn, etc.). International Singing and Violin Competition.
June 6—8.....	Bad Homburg (Germany)..... Meeting: New Music in Bad Homburg.
June 9—14.....	Zürich..... Sixty-second German Tonkünstlerfest.
June 16—22.....	Vienna..... Tenth Festival of the International Society for Contemporary Music.
June 25—30.....	Würzburg..... Eleventh Mozart Festival.
July	
July 7—8.....	Bad Pyrmont (Germany)..... Meeting of I.S.C.M.—German Section.
July (middle).....	Regensburg..... Church Music Congress, German Cecilia Society.
July 15—30.....	Verona..... Open-Air Opera (Arena.)
July 18—Aug. 20.....	Munich..... Opera Festival: Mozart-Wagner.
July 18—30.....	Haslemere (England)..... Old Chamber Music Festival (Dulmetsch).
July 21—24.....	Frankfurt a/Main..... Eleventh Festival of the German Singers' League (Sängerbundesfest).
July 25—Sept. 6.....	Milan..... Opera and Concert Festival.
July 30—Aug. 31.....	Salzburg..... Salzburg Festspiele.
July (end)—Aug. (beg.).....	Zoppot (Germany)..... Forest Opera.
August	
July 18—Aug. 20.....	Munich..... Opera Festival: Mozart-Wagner.
July 25—Sept. 6.....	Milan..... Opera and Concert Festival.
July 30—Aug. 31.....	Salzburg..... Salzburg Festspiele.
Aug. 1—6.....	Port Talbot (South Wales)..... Welsh National Eisteddfod.
Aug. 15—30.....	Verona (Italy)..... Open-Air Opera in the Arena.
Aug. 21—26.....	Salzburg..... Second International Bruckner Festival.
Aug. 23—28.....	Munich..... Opera Festival: Pfitzner-Strauss.
September	
Sept. 3—15.....	Venice..... Second Biennial International Festival of Modern Music.
Sept. 6—9.....	Worcester (England)..... Three Choirs Festival.
Sept. 10—11.....	Cassel (Germany)..... Chamber Orchestra Festival.

NEW PUBLICATIONS

RECENT ENGLISH OUTPUT

REVIEWED BY LEONARD LIEBLING

Ballade, No. 2, op. 87, by York Bowen.

An interesting work because of its combination of frank melody and bold harmonization of the emancipated kind. The nineteen pages of music (some of it technically difficult) are well fashioned and nowhere make the impression that the composer lacked for ideas in his development of the thematic material. The Ballade opens pastorally, andantino in 6-8 time, but traverses many moods, on occasion rising to passionate and dramatic utterance. The final return to the simple narrative which opens the piece, is achieved with sure and lovely effect. Altogether, one of the most meaty and generally worthwhile piano works from the pen of any modern English composer. (Oxford University Press; American agents, Carl Fischer, Inc.)

A Tahitian Dance, for piano, by Harold Craxton.

Founded upon the native rhythms of Tahiti. Elaborately garbed with late European harmony and made contrapuntally complex by the transcriber. A tidbit for those who like the exotic in rhythm and coloring. (Oxford University Press; American agents, Carl Fischer, Inc.)

The Gossip, for piano, by Francois Couperin, arranged by Harold Craxton.

"Chattily and lively; lightly and confidently," are the directions over the first measure. And speaking of directions, others appear in English, like "almost sympathetically," and—after the final chord—"almost out of breath." (Mr. Craxton has evidently heard of Percy Grainger.) However, his tags in the vernacular do not prevent the arranger from reverting to the old Italian terminology, for while in one place he says "no slowing," elsewhere he employs "pochiss. rit." And he also makes a merger of the two languages, as "no rit.," and "a tempo cheerily." The Gossip is a bright little work, however, and Mr. Craxton has done his arranging nimbly and in the proper atmospheric style. (Oxford University Press; American agents, Carl Fischer, Inc.)

Stravinsky's Violin Concerto

Reviewed by Arthur Hartmann

Concerto in D, for violin and orchestra, by Igor Stravinsky. Piano score by the composer.

The concerto, so-called, by Stravinsky, would nominally have been called "suite" in the days when people wrote toccatas, arias and capriccios.

The present day world had been duly informed that Stravinsky was engaged by Samuel Dushkin to write a violin concerto for him and its completion as well as first presentations were again amply broadcast.

The piano score bears a facsimile of Stravinsky's autograph in which he says that he is profoundly grateful to Samuel Dushkin and has a great admiration for "the highly artistic manner of the latter's playing." Though the French language is used throughout, the instrumentation is listed in Italian and it shows that the composer employs the rarely used (except in bands) E flat clarinet as well. (*Clarinetto piccolo in mi bemol*)

The work begins with a chord, followed by three more, for the violin, and the composer opens each movement with those same chords. The reason or meaning of this "signature" is hidden.

The motifs of the work might have been by Frescobaldi or anyone else and there are many notes, far too many to memorize easily. But then, at the foot of one page it says, "Violin part in collaboration with Samuel Dushkin" so his task may have been more agreeable to him than one suspects it would be to another who might undertake to play a "novelty." However, this "collaboration" has not added an iota to the enrichment of the violin literature nor could the paucity of Stravinsky's ideas have been productive of anything new.

The first movement (Toccata) leaves dissonant memories, like an out-of-tune organ and if there is a great question underneath those monotonous notes, moving in such restricted circles, then let it be said that the violin at any rate is a poor medium for the solution of pessimistic mathematics. . . . The first Aria (second movement) might have had the legend "Cela veut chanter" and the obvious answer is "Very good . . . but it does not sing." If the first idea might suggest Glazounoff, the second comes from one of Beethoven's string quartets.

The third movement (second Aria) is decidedly florid and because of its discursive characteristics, three times repeated, is the most easily understood. There is, however, even here a small point to cavil about. Was the insertion of just one measure and but one-eighth long, a sixteenth note followed by a pause of a sixteenth, really necessary? Did Stravinsky feel that extra grain so vital to the proportion of that phrase when surely that sixteenth note (without its pause) could have been swallowed as the last note of the preceding measure and (80) would not have been at all displaced? I quote this merely as an illustration of what "modernists" permit themselves.

When one multiplies that sort of thing a few scores of times and adds those wilful distortions and changes of perfectly natural notes to the bizarre and more often than not to the far-fetched and openly ugly, then one

may openly admit that he does not understand such "psychological" or "cosmic" or "anarchistic" or "hokum" music.

The final movement (Capriccio) is the best and the most successful in its transformations of those opening chords (which had long since become more and more dull and uninteresting) and furthermore, in presenting stuff that seems more grateful and customary to our ears. Much of this material can be traced to Bach by way of many a violin étude and perhaps Stravinsky will receive a jolt when I point out to him that the mounting little tune (a scale ascending to its seventh note and then dropping, only to begin again a note higher) if taken at a slow tempo and in four-four time, is what Saint-Saens built a fugue on in his piano quintet, oh, ever so many years ago. The material from 99 onward to the repetition of the main theme is exceptionally clever in its use of the subject from the first Aria and, be it said again, the entire piece is effective.

Notwithstanding, and in spite of the name of the composer, it is impossible for me to claim any enthusiasm for the work or to pretend to any belief in its future value. And as for memorizing it—rather a winter

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, April 23

Philharmonic Orchestra, Carnegie Hall (E)
Freiheit Mandolin Orchestra, Town Hall (E)
Louise Gotthard, song, Steinway Hall (E)

Sunday, April 24

Philharmonic Orchestra, Carnegie Hall (A)
Myra Hess, piano, Town Hall (A)
Isidor Belarsky, song, Town Hall (E)
Lida Santelli, song, Steinway Hall (E)
Harald Kreutzberg, dance, Craig Theatre (E)

Monday, April 25

Anne Schmitz, dance, Town Hall (E)
Hanns Hasting, music for the dance, Steinway Hall (E)

Tuesday, April 26

National Orchestral Association, Carnegie Hall (A)
People's Chorus of New York, Carnegie Hall (E)
Benefit Orchestral Concert, Metropolitan Opera House (E)
Eleanor Goldstein and assisting artists, Steinway Hall (E)

Wednesday, April 27

Barrere Wind Ensemble, Juilliard Hall (A)
Mary Wigman, dance, Carnegie Hall (E)

Thursday, April 28

Philharmonic Orchestra, Carnegie Hall (E)
Jose, Narciso and Kachiro Figueroa, Roerich Hall (E)

Saturday, April 30

Jewish Workers' Alliance Choir, Town Hall (E)
Clarita Sanchez, song, Roerich Hall (E)
Gioacchino Lombardi, Steinway Hall (E)

Monday, May 2

Oratorio Society, Carnegie Hall (E)

Tuesday, May 3

Benefit Orchestral Concert, Metropolitan Opera House (E)

Wednesday, May 4

Sascha Gorodnitzki and Mary Becker, Juilliard Hall (A)

without music in the buried North Pole. (Edition Schott, Mayence.)

Books

Reviewed by Irving Scherker

Esquisse d'une Methode de Folklore Musical, by Constantin Brailoiu.

An interesting account of how the Society of Roumanian Composers gathered information on the folk music of the Roumanian peasants, by means of phonographic reproduction and the moving-picture camera. The study (35 pages) is illustrated with photographs, musical manuscripts and technical data, the whole forming a unique sketch on folk music in general and that of Roumania in particular. (Librairie Fischbacher, Paris.)

Sommaire de la Methode en Musicologie, by Armand Machabey.

Now that musicography has definitely taken its place among the sciences, the author, conscious of the fact that heretofore musical research and writing have been more or less haphazard, endeavors to establish a few general principles useful to a systematic and complete method of clear, concise and objective writing on musical matters. M. Machabey's ideas (the author is known particularly for some thirty-five works on a wide variety of subjects) are interesting, to say the least; and a careful study of this twenty-four page booklet will give valuable indications and information to all writers on musical subjects. (Société Française de Musicologie, Paris.)

The Music Week in New York

(Continued from page 25)

played with their accustomed finish, musical insight and smoothly welded tone.

Opera singers who can bridge the broad chasm between the recital platform and the lyric stage are none too common. Handsome Jose Mojica, for some years one of the leading tenors of the Chicago Opera forces, demonstrated at his recital in Town Hall that he is able to negotiate this gap with considerable success. Mojica's ebullient and robust but mellow voice encompassed with ease and charm such numbers as Peri's Invocation of Orpheus, Erlanger's Aubade, Chausson's Serenade, and Cimara's Canto di Primavera. Four songs in English, by Olmstead, Head, Sanders and Martin, illustrated the excellent enunciation and artistic versatility of the singer. Perhaps the most pronounced success of the evening was won by Mojica with his ardent and beguiling interpretation of a fine collection of Spanish numbers, ranging from fifteenth century songs to more modern embodiments of Spain's color and passion. Mojica's stimulative art also found full-souled expression in Mexican and other folk airs. Troy Sanders played the accompaniments from memory, with rare gusto and understanding, and he also contributed solo numbers brilliantly played. Mojica was becomingly feted and encored by his hearers.

APRIL 17—Sir Thomas Beecham concluded his season as guest conductor of the New York Philharmonic on Sunday afternoon when he closed a stirring program with the Brahms D major symphony. It was a fitting finale for the distinguished Englishman's visit, and his interpretation was thoroughly appreciated by the large audience. The first half of the program included Mendelssohn's Fingal's Cave overture, Delius' Summer Night on the River, and the Prelude to Wagner's Die Meistersinger.

The soloist of the afternoon was Remo Bolognini, who scored a brilliant success in Saint-Saens' violin concerto, sympathetically supported by Sir Thomas and the Philharmonic players.

Egon Petri has firmly established himself in America as one of the significant performers and musicians of our time. His third and farewell appearance in Town Hall this season was the signal for another outpouring of fellow pianists and pianistic votaries.

Again Petri's mastery of the most baffling technical matters, his artistic authority, poetry, and winning personality, stirred his audience to demonstrations unusual in these latitudes.

The clarity and sonority of his Bach, the Franck Prelude, Chorale and Fugue, the monumental nobility of the Beethoven (opus 81 A) reading, the dazzling handling of the two books of the Brahms Variations on a Theme by Paganini, all created a profound and overpowering effect. The Chopin F minor ballade, and Liszt's Don Juan Fantasia were articulated with the noblesse and emotional fervor characteristic of the Petri style, and with virtuosity (in the true and larger meaning of that overworked word) coupled with veritable simplicity and poise. The audience kept Petri at his instrument for a long period after his set program.

Other Concerts of the Week

Mischa Elman, benefit concert, Tuesday evening, April 12, Town Hall.
League of Composers Quartet, Tuesday

Addresses Wanted

The Musical Courier desires to obtain the present addresses of the following:

Sandro Benelli	Eva Liminana
Helen Bretz	Lydia Lipkowska
Leonida Coroni	Tandy MacKenzie
Reba Dale Corder	Elizabeth A. Major
Celestine Cornelissen	Armand Marbini
Ann Dittell	Mollie Margolies
Mary Elizabeth Flugel	Antonio Meli
Carl Friberg	Katherine Metcalf
Dorothy Greathouse	Frederick Miller
Harold De Grosse	Paul Moreno
Arthur & Helen Hadley	Rosalinda Morini
Frederick Huttman	Pierre Pelletier
Kathleen Kersting	Meyer Posner
Helen De Witt Jacobs	Anastasia Rabinoff
Mildred Largie	Reese R. Reese
Augusta Lenska	Elizabeth Santagano
Nana B. Lewis	Ada Sari

evening, April 12, New School for Social Research.

Ernest Fowles, lecture-recital, Tuesday evening, April 12, Hotel McAlpin.

Virginia Morgan, harp recital, Wednesday evening, April 13, Steinway Hall.

Frederick Bristol, piano recital, Friday evening, April 15, Barbizon-Plaza Hotel.

Dorothy Gordon, Around the World in Song, Friday evening, April 15, Roerich Hall.

Mrs. Charles Mayer, song recital for young people, Saturday morning, April 16, Steinway Hall.

Santina Miele, piano recital, Saturday evening, April 16, Steinway Hall.

Mischa Levitzki, piano recital, Saturday evening, April 16, Washington Irving High School.

Rev. J. J. Hartnett, song recital, Sunday evening, April 17, Town Hall.

Blanche Giddens and Gertrude Bonime, Sunday evening, April 17, Steinway Hall.

Dhimah, dance recital, Sunday evening, April 17, John Golden Theatre.

Gertrude Hopkins, Sunday afternoon, April 17, The Barbizon. (Harp recital).

El Paso Orchestra Progressing Rapidly

Woman's Club Gives Program

EL PASO, TEX.—The music department of the El Paso Woman's Club presented a program of spring music, March 9. Selections from Green Timber by Thurlow Lieurance were sung by Mrs. Oscar Gutsch, soprano, and Mrs. Charles Andrews, contralto. Mrs. Oscar Allen, of Las Cruces, N. Mex., sang Songs of an April Heart and The Magic of Spring by Clough Leichter. Mrs. H. W. Foester played Priere (Hasselman), and At Dawning (Cadman) arranged for harp. The highlight of the program was the Stephanie Gavotte danced by eight students of the Hahn-Rawlings Studio of Dancing. The dancers, in Colonial costumes and wigs, were Ruth Rawlings, Jane Gridler, Virginia Luckett, Marjorie Harrison, Jean Davis, Jerry Wilke, Jane Winner, and Doris Webster. The accompanists of the day were Mrs. Nellie Manning, Mrs. L. B. Rau, Dorothy Learmonth, and Mrs. Fred Daniels, of Las Cruces.

The third concert of the El Paso Symphony Orchestra on March 21, was another triumph for the organization. Each concert shows marked improvement in all sections, and the programs chosen are interesting to the general public as well as to music lovers. The program opened with the overture to Merry Wives of Windsor, and the concerto in B flat minor for piano and orchestra (Tchaikowsky), which was remarkably well done. The pianist for this occasion was Mary Baten Multer, head of the piano department of the State College of New Mexico. Mrs. Multer is a gifted artist and played with fine spirit and technique. The orchestra presented the suite L'Arlesienne (Bizet), followed by excerpts from Carmen. The Seguidilla and Habanera were sung by Soletta Manasse, one of El Paso's young and promising contraltos, who gave a good account of herself and was cordially received. The Aragonaise and the Gypsy Dance were danced by Martha DeNegre and Joseph Hahn, formerly of the Pavley-Onkrinsky Ballet and the Chicago Opera Company, who have recently come to the Southwest. They danced the Carmen numbers in gorgeous and authentic costumes, and with fire and technique, meriting several curtain calls. The final number of the program, Ravel's Bolero, sent the audience away declaring this the best concert of the season. H. J.

Myrtle Leonard's Appearances

Besides her appearances in the new Respihi work at Carnegie Hall recently, Myrtle Leonard, contralto, sang at the Casa Italiana, Columbia University, New York, on March 19; was soloist on Easter Sunday at the Sacred Heart Church, New York; and sang on April 13 at a concert of the Italian-American Society.

In addition, the contralto was engaged to sing a cycle of songs Caravan in Arabia, by Francesca Valljo (words by Inglis Fletcher) at the convention in Washington, D. C. beginning April 22, of the League of American Pen Women.

Music Notes From Coast to Coast

HOUSTON, TEX.—On Good Friday night the choir of the Trinity Episcopal Church, under the direction of Florence Marion Hagus, gave the cantata, *The Passion of Christ*, by Lorenzo Perosi, a composition practically unknown in this country. The story of the Last Supper and Crucifixion is portrayed with reverence and beauty and was sung in Latin. The score, providing solos for male voices only, was ably interpreted by Rollo L. Rilling and Richard Pearson, with the brief tenor passage sung by Russell Holliger. Corinne Dargan Brooks provided splendid organ accompaniment.

Walter Campsey has charge of music in the Men's Business Class (150 members) of the Second Baptist Church. Each Sunday four guest artists appear before this group of men. On March 27 Mr. Campsey sang *The Savior's Command* (Florence Ednah Chipman) and *It Was For Me* (Charles Blount). Mr. Campsey has been tenor soloist with the Shriner Quartet for three years.

Ernestine Nelson, soprano, has returned to make her home in Houston, after living in Dallas for a number of years. Since coming back she has been guest soloist at Trinity Episcopal Church.

On April 18 and 19 the Houston Civic Opera Company presented *Travatore* for the benefit of the unemployed. There were 150 in the cast. Anita Murphy, formerly of New York and Florence, Italy, assumed the part of Leonora; Carl Roberts, Count Di Luna; Edwin Young, Ferrando; Lilly May Crummy, Inez; Deedee Mae Smith, Azucena; Rudolph Coles, Ruiz. Manrico was sung by Joseph Wetzel from New York; Harry Girard was director.

One of the interesting moments of the Houston Symphony concert of March 21 was the flute obbligato by Dr. Raymond E. Selders to the *Shadow Song*—Dinorah (Meyerbeer's), sung by Daisy Elgin, coloratura soprano. Dr. Selders is a pupil of Barrère and is considered one of Houston's outstanding artists. Miss Elgin sings with ease. She was assisting artist with Beniamino Gigli in 1929, when he appeared in this city.

Yehudi Menuhin received a tremendous ovation at his concert in City Auditorium, April 7.

On March 30 St. Paul's Choir, under the direction of H. T. Huffmaster, gave the cantata, *Gallia* (Gounod). The soprano soloist was Mrs. H. D. Huffmaster. Mrs. J. W. Hyman was assistant organist.

Anna Mae Weiss, soprano soloist and director of Sacred Heart Church Choir, gave a recital at the Memorial High School, Lake Charles, La., March 21.

Gilbert and Sullivan's *The Gondoliers* will be presented at the Scottish Rite Auditorium April 28, 29 and 30, under the auspices of the Pan-Hellenic Association. The opera will be given a complete production by the Houston Opera Society under the direction of Mr. and Mrs. George H. Crampton.

Piano pupils of Katherine B. Morgan at a musicale given March 30, played piano numbers portraying nature. Miss Morgan spoke on how composers have attempted to represent nature in music and how nature has influenced the great composers in their compositions, punctuating her remarks with piano illustrations. K. B. M.

SALT LAKE CITY, UTAH.—The Mormon Tabernacle Choir sang three times on April 10 at the concluding session of the semi-annual conference of the Mormon Church. This was the first time in many years that the choir was heard at the closing meeting. Music and singing were in evidence during the conference, but there was no concert this year.

The annual convention of the Utah State Federation of Music Clubs was held at the Hotel Utah, April 6 and 7. Delegates from various clubs in the state were present. Professor Edward P. Kimball, Mormon Tabernacle organist, welcomed the visitors, following which a short musical program was given. Rubv C. Hosmer, president of the clubs, and Mayor Louis Marcus of Salt Lake City gave short addresses. Professor Tracy Y. Cannon, of the McCune School of Music suggested a plan for revising the by-laws. A public meeting was held for which a special musical program was arranged. April 7 was largely devoted to Junior Club Day. There were contests in piano, voice and violin at the McCune School of Music. Contests in other instruments were conducted at the Consolidated Music Company's auditorium.

Coe Glade sang at the South Side High School, April 13, as the closing number of the Salt Lake Civic Music Association's program for this season.

Prof. George Careless, pioneer musician, was honor guest at a musical program given March 27 in the Twentieth Ward Latter-day Saint Chapel, which was filled to capacity. Prof. Careless, now in his ninety-

third year, was the first to conduct Handel's *Messiah* in this state, and as a consequence it was thought fitting to present parts of the composition during the evening. The four soloists who took part in this season's performance under the auspices of the Salt Lake Oratorio Society, were present and sang some of the arias, while fifty members of the chorus were on hand to render *Hallelujah*, *Worthy Is the Lamb* and *Surely He Has Borne Our Griefs*. The singing of the chorus was not altogether pleasant, due to the poor acoustics of the chapel. The soloists, however, were delightful. Prof. Careless gave an address.

The second annual Intermountain Band Contest sponsored by the Price (Utah) Chamber of Commerce, was held April 14 to 16. Thirty-two schools from three states entered.

There was a fairly good attendance at the Alex Canepari concert in the Mormon Tabernacle one night the latter part of March when the young tenor, recently returned from studies in Italy, demonstrated his ability to please an audience. He sang with sincerity and feeling in English, Italian, French and Spanish. The Tabernacle Choir opened the concert with a stirring number from *Carmen*.

Conductors of mixed choruses in this part of the country are finding it difficult to obtain balanced parts. In one local group which rehearsed recently, women outnumbered the men two to one. This is hurting chorus work here as far as many organizations are concerned. F. L. W. B.

TORONTO, CAN.—Rosette Anday, contralto, sang the last program of The Women's Musical Club for this season in Hart House Theatre. She was received with much interest and appreciation and offered a fine program of varied character. Her low and middle voice coloratura trills in a Mozart aria were splendidly done.

The Eaton Choral Society, under the direction of T. J. Crawford, presented Gilbert and Sullivan's *Iolanthe* at Eaton Auditorium. Sparkle, spontaneity and rhythmic freedom were outstanding features of the performances. For the first time this organization gave its concerts with no imported soloists and was as fine as usual.

Two other important musical events took place that same evening. Toronto's Ukrainian Choir put on a native festival in Massey Hall. The arrangements of the choruses and dances were by Vasile Avramenka, composer, and D. Burtynk conducted the orchestra and chorus of sixty singers. It was an artistic and colorful presentation. On the same evening a recital of modern music was given at the Heliconian Club by Frederic Manning, baritone, and Nellye Gill, soprano, both excellent artists. The accompanists were Elore Mazzolini and D'Alton McLaughlin.

Paul Musikovsky, boy violinist, gave a concert in Massey Hall. This young prodigy captured his audience immediately and his "full-grown" program was unusually well performed.

Tito Schipa sang to his usual capacity audience in Massey Hall.

Winnifred MacMillan and Kathleen Irwin gave a two-piano recital in Conservatory Hall. These two young pianists and composers are doing serious and excellent work.

The Toronto Orchestra, under Dr. Ernest MacMillan gave an all-British program, with Agnes Smith Kelsey as soloist, for its ninth Twilight concert this season.

Recently at Hart House Theatre, Hans Merx gave a recital of Goethe lyrics which have been set to music by eminent composers.

The Conservatory Orchestra directed by Donald Heims had its final recital of the season in Convocation Hall.

The Madrigal Singers of Petersborough, under the leadership of Dorothy Allen Park, came to Toronto and gave a charming and worthwhile concert at Conservatory Hall. This group of young women, who perform in wigs and costumes of pastel-colored satins, are becoming musically important in Canada.

An interesting and unusual program of ancient music was given at Eaton Auditorium by the choir of St. Mary Magdalene under the direction of Dr. Healey Willan, assisted by Frances Duncan at the harpsichord and Elie Spivak, violinist.

Bettina Vegara recently gave a violin recital in Margaret Eaton Hall.

At the Heliconian Club for a Saturday musicale Mrs. Boris Hambourg presented Rita Savard French, Canadian pianist, who came to Toronto with high awards gained in France and Switzerland.

The first concert of the Toronto Chamber Music Society, A. D. Jordan, director, was given in Hart House Theatre. This promises to be an organization of high musical worth.

The annual performance of the Bach St. Matthew Passion was held in Convocation Hall on Good Friday. For three hours a

(Continued on page 33)

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Apollo Club of Chicago to Continue Next Season

**Sixty Year Old Choral Organization Not to Give Up
as Rumored—Ganz Conducts Contemporary Music—
Gabrilowitsch Plays Mozart and Brahms—Friends
of Opera Near Guarantee Goal—Frederick Stock
Presents New Work of His Own Composition**

CHICAGO.—Despite rumors to the contrary, the Apollo Musical Club will continue in its sixty-first year, according to Richard Wesselius, president. This veteran singing society has brought fine choral music to Chicago for sixty years, and forms an integral part of the city's musical culture.

"We have had tough sledding," said Mr. Wesselius, "but we are now in a position to definitely announce our concerts for next year, our sixty-first season. Our annual Messiah performance, December 23, 1932, our mid-season concert on February 21, 1933, and our presentation of the Bach St. Matthew Passion on April 10, 1933, will all occur as we originally planned." Edgar Nelson, conductor, believes that the Apollo Club will take an important part in the Century of Progress exposition in 1933.

GANZ CONDUCTS CONTEMPORARY MUSIC

That there is a great interest here in new music as well as an appreciation of the efforts of the International Society for Contemporary Music, was demonstrated by the large audience which filled the Goodman Theatre on April 10 for the concert sponsored by the Chicago chapter of the society, and presented by a chamber orchestra under the able leadership of Rudolph Ganz. The audience was representative of Chicago's social and musical life.

The well-chosen program proved that not all modern music is futile and that while it may not be the most profound, or the most moving, or the most beautiful, it is most interesting. Today in the midst of constant experiment with new techniques and new forms, the modernists so often resort to discordance and cacophony as to bring about the scorn and derision of those who still believe that music should be a pleasing, expressive and intelligible combination of tones and of definite structure and significance. Of the six works presented, five had a first Chicago hearing on this occasion, the Rhapsody by Leo Sowerby, Chicago composer, having been heard a season or two ago.

Perhaps the most enjoyable numbers were the Concertino Lyrico, by Nicolai Miaszkowsky; the Chinese Flute, by Ernst Toch; and Divertissement, by Jacques Ibert. Unlike the solemn, gloomy Miaszkowsky symphonies we have heard, the Concertino Lyrico is a gay, lyrical expression. The Toch cycle, written for fourteen piece orchestra and soprano, is atmospheric, exotic and well-written. Ibert's Divertissement, which closed the program, is mirthful and its impertinent parodies and quotations were the cause for much amusement. Other numbers were a concerto by Albert Roussel, charming in its simplicity of style, and Paul Hindemith's The Young Maid, a cycle of songs (for mezzo-soprano accompanied by string quartet, flute and clarinet) depicting the moods of a lonely maiden. This is skillfully yet intricately scored and shows consistency and variety. The vocal part of the Hindemith cycle was admirably sung by Margaret Gent, contralto. The Toch cycle brought a surprise in the person of Mary Krakowski, who sang the difficult songs impeccably, revealing a voice of exquisite loveliness, fine phrasing and excellent German enunciation. Rudolph Reuter played the piano part of the Ibert number with his customary skill.

Only words of praise are due Rudolph Ganz for the convincing and spirited manner in which the entire program was set forth under his magnetic baton. Ganz is a conductor of ability, intelligence and discernment and his readings reflected the erudite musician. Applause was long and loud for the conductor, who carried off the lion's share of the honors; for the singers and for Leo Sowerby, the one composer present.

GEORGIA KOBER IN RECITAL

Georgia Kober gave a joint recital with Helen Bickerton, soprano, and Raymond

Koch, baritone, on April 10 at the Playhouse. Miss Kober displayed to particular advantage the fine pianistic qualities which have won her attention for many years. Miss Bickerton and Mr. Koch sang duets and solo groups excellently and intelligently.

GABRILOWITSCH PLAYS MOZART

Magnificent Mozart playing was offered by Ossip Gabrilowitsch as soloist with the Chicago Orchestra at his performance of that master's D minor concerto at the twelfth and last concert on April 12 in Orchestra Hall. Simplicity and beauty of melodic line, so essential in bringing forth the nuances of a Mozart score, were all present in Gabrilowitsch's illuminating performance. A thunderous reception greeted the pianist at the close of the concerto and he was compelled to come to the stage many times to acknowledge the vociferous plaudits of a delighted audience.

If Gabrilowitsch's playing was the climax of the first portion of the program, Dr. Stock built up another after intermission with a stirring reading of the Scriabin Divine Poem Symphony. Conductor Stock achieved superb effects throughout. Glazounoff's Carnival Overture, Zemachson's chorale and fugue in D minor, and the entr'acte and ballet music from Schubert's Rosamunde formed the balance of the program.

LAKE VIEW MUSICAL SOCIETY

A concert under the auspices of the Lake View Musical Society at the Blackstone Crystal Ballroom on April 11, enlisted the services of Hazel Bell Risk, soprano; Sydnie Smith Cooley, contralto; Margaret Farr, pianist, and a trio made up of Elisabeth Harting Percy, violinist; Lillian Pringle, cellist; Alma Wallace Randall, pianist.

REUTER AND MISCHAKOFF IN JOINT RECITAL

Two of Chicago's most active musicians, Rudolph Reuter and Mischa Mischakoff, joined forces for a recital at Kimball Hall on April 12. They played the Richard Strauss sonata for piano and violin in a manner which showed what can be accomplished when two fine solo artists understand the art of ensemble playing. It was a highly effective performance.

Reuter can always be relied upon to offer a program that is unhackneyed and interesting. On this occasion he chose for his solo numbers the rondo from the Schubert sonata, op. 53, Spracrenmusik from Dohnányi's Winterreigen, a rhapsodie in G minor by Bernard Dieter, and the Liszt Waldesrauschen. Seldom has Mr. Reuter been heard to better advantage than on this occasion. His crisp technic, singing tone, keen musical sense and vitality were accorded much applause by the large audience; he was obliged to give several encores to satisfy the enthusiasm.

Mischakoff showed himself a violinist of ability in a group by Bloch, Moussorgsky-Rachmaninoff, Debussy, and de Falla-Kochanski. He, too, came in for a goodly share of the listeners' applause. The program closed with a performance of the Brahms C minor trio, in which these artists had the assistance of Daniel Saidenberg, cellist.

ALEXANDER RAAB HONORED UPON RETURN

Upon his return to Chicago for spring and summer classes at the Chicago Musical College, Alexander Raab was honored by the Raab Club at a banquet on April 9. The club is made up of present and former students of this teacher. Mr. Raab found a large class of new and former pupils awaiting him. At the close of the summer session he will return to California.

FRIENDS OF OPERA NEAR GUARANTEE GOAL

At the weekly meeting of the Friends of Opera guaranty fund committee, announce-

ment was made that they are but \$1,400 short of the \$50,000 pledged toward the \$500,000 needed for next season's opera. The total amount raised by all of the committees working for the cause is now \$340,000.

ORCHESTRA PLAYS NEW WORKS

Two "conquering heroes" figured on the Chicago Orchestra program of April 14 and 15—Conductor Frederick Stock, with a new composition of his own writing picturing himself, entitled A Musical Self-Portrait; and Ossip Gabrilowitsch, with his performance of the Brahms B flat major piano concerto. The audience and orchestra fêted both men, giving Dr. Stock an ovation and fanfare greeting at the close of his number, and showering Gabrilowitsch with clamorous plaudits after the concerto.

In painting a portrait of himself in sound, Dr. Stock has made a canvas replete with coloring, skillful handling of content, striking contrast, imagination and fanciful humor. Stock's compositions are noted for the great amount of detail which he weaves into them and the dexterity of orchestration. This new opus, which had first hearing anywhere on this occasion, is no exception to the rule. It had a stimulating performance.

Supplementing his fine Mozart playing of the Tuesday concert with a glowing reading of the Brahms concerto, Gabrilowitsch once again showed himself the aristocrat and poet of the piano.

The modern composer was represented by William Turner Walton, whose overture, Portsmouth Point, opened the program; and the old masters by Schumann's D minor symphony. Walton's opus, not new here, was given an excellent performance as was the Schumann symphony.

YOUNG AMERICAN ARTISTS SERIES

Much talent has been introduced in Jessie B. Hall's Young American Artists Series, but one of the most outstanding artists heard was Edgar Lustgarten, cellist, who made his debut in a joint recital with Helen-Mary Burns, contralto, at Curtiss Hall, April 14. From the opening bars of the Pergolesi aria, with which he began his program, Lustgarten's auditors became aware of his remarkable talent. Though but fifteen years old his musicianship is keen, his technic clean-cut; he produces a tone of vigor and his musical conception is mature. He played the Boellmann Variations Symphoniques and a group of shorter numbers. Lustgarten emanates from the studio of Hans Hess,

who has many eminent young cellists to his credit. Miss Burns sang three groups of songs with dramatic sense and good understanding. She shared in the success of the night.

HONOR WOMAN'S SYMPHONY ORCHESTRA

A luncheon in honor of the Woman's Symphony Orchestra and its conductor, Ebba Sundstrom, was given on April 6 by the art and literature department of the Chicago Woman's Club. Mrs. Henry Barrett Chamberlin, chairman, introduced Miss Sundstrom, who talked of the plans and hopes of the orchestra. Herbert Witherspoon spoke of the part music will play in the Century of Progress exposition. Arthur Bissell, a friend of the organization since its organization, Richard Czerwonky, the first conductor and instigator of the Woman's Symphony, and Mrs. Louis Yeager, a staunch booster of the orchestra, also addressed the society.

MU IOTA JOINT RECITAL

A joint recital given under the auspices of Mu Iota chapter of Mu Phi Epsilon sorority at the Cordon, on April 15, presented Parthenia Vogelback, pianist, and Arthur Kraft, tenor. Mrs. Vogelback was well received after her performance of piano numbers which included the Mendelssohn Variations Serieuses. In fine voice, Mr. Kraft sang numbers by Bach and Handel and songs of the present day, with finished art. Kraft is a satisfying artist and always can be relied upon to charm his listeners. He was the recipient of enthusiastic applause.

AMERICAN CONSERVATORY NOTES

Piano students of Pearl Appel and Ruth Alexander were presented in an afternoon program at the conservatory, April 10.

Ether Goodwin, contralto, member of the voice department, made her initial recital appearance in New York City, April 18, at Steinway Hall, under the Richard Copley management. Miss Goodwin has studied exclusively with Charles La Berge of the Conservatory faculty.

Gail Martin Haake, director of the class piano department, recently attended the Music Supervisors' convention in Cleveland, O., where she gave an address on the Oxford Piano Course before a large group of teachers and musicians.

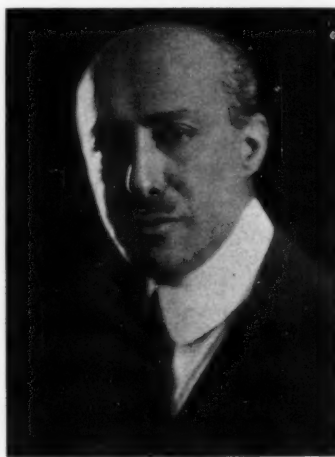
Catherine Saurer, pianist-composer, pupil of Allen Spencer and John Palmer, gave a piano recital at Curtiss Hall, April 21. Miss

Maestro Sacerdote to Open Private Studio in Chicago

On June 25 Edoardo Sacerdote will sever his connection with the American Conservatory of Music, in order to open with his wife, Olga Sacerdote, a private studio in

of the Chicago Opera Company, Sacerdote has been coach and instructor.

Mme. Melba, at the close of the Australian season, engaged him as personal coach and accompanist for all her European programs and concerts, and two years later invited him to be director and principal vocal instructor



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in the school which she founded and endowed in Melbourne, Australia.

In their new studios Maestro and Mrs. Sacerdote will intensify the practical side of their training by offering regular series of individual and joint recitals by their professional students, studio recitals by less advanced singers and public operatic performances in a large theatre every two months.

"Directors and managers cannot be blamed," says Maestro Sacerdote, "if they do not engage for their opera companies singers who, though having beautiful and well trained voices for concert work, lack the necessary practical stage experience. Vocal artists cannot be considered opera singers because they sing a half dozen arias from the standard repertoire. That is why we intend stressing more than ever the concert and operatic routine of vocal instruction in our studios."

Many Sacerdote pupils have been engaged by the Metropolitan, Chicago, Boston, San Carlo and Boston English opera companies. Others have appeared in theatres of Italy and Germany, in light opera and on the concert platform.

J. C.

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Saurer played her own composition Prelude, Variations and Fugue.

Marie Cowan, organist and winner in the recent contest conducted by the Society of American Musicians, was presented in debut recital at Kimball Hall, April 18. Miss Cowan is a pupil of Frank Van Dusen of the organ department.

Piano students of Mae Doeling Schmidt were heard in a program at the Studio Theatre, April 16.

The Chicago Woman's Symphony Orchestra presented Three Episodes, op. 38, a composition of the late Adolph Weidig, in memory of the composer, at the regular orchestra program of April 18.

Piano students of Lela Hammer, of the American Conservatory faculty, appeared in recital at the Studio Theatre, April 17.

Violin students of Herbert Butler, piano pupils of Rudolph Reuter and voice students of Edoardo Sacerdote were featured in a regular program at Kimball Hall, April 16.

D. A. Clippinger, of the faculty, presented two young artists from his studio, Margaret Holmes Hutt, soprano, and Alvin C. Voran, baritone, in a program of solos and duets at the conservatory, April 2. Helen Rauh was the accompanist.

Mischa Mischakoff, concertmaster of the Chicago Orchestra, and Rudolph Reuter, pianist, both members of the American Conservatory faculty, appeared in joint recital at Kimball Hall, April 12.

Gertrude Baily, of the organ department, is broadcasting a series of organ recitals from the Chicago University chapel on Sunday mornings over station WMAQ.

Vera Gillette, pianist, student of Kurt Wanieck and Sylvia Leicht, soprano, former pupil of the American Conservatory, were presented in recital at Curtiss Hall, April 13.

MARSHALL FIELD CHORAL SOCIETY

Edgar Nelson, conducting the Marshall Field & Company Choral Society in its spring concert at Orchestra Hall, April 15, displayed his singers in an interesting performance of a miscellaneous program. The choristers showed the efficient training of Conductor Nelson, who in the few years that he has had the chorus' leadership has brought it to a high standard of excellence. Its achievements would do credit to many a professional body. The Marshall Field chorus is an amateur organization made up of employees of that mercantile house. The soloists of the evening were The Revelers, popular radio group, who sang in a most persuasive manner.

BUSH CONSERVATORY NOTES

Edgar Nelson acted as judge in the national Intercollegiate Glee Club contest held in St. Louis, Mo., April 8.

The monthly meeting of the teachers of the Helen Curtis class piano method was held at the Lawson Memorial on April 9. The meeting was preceded by a dinner. One hundred and twenty teachers from Chicago and suburbs were present. Jan Chiapusso, Dutch pianist, was the guest artist of the evening and played several numbers for the assemblage. A group of children gave a demonstration of the results of the Curtis Class piano method.

Emily Fleck, soprano, student of Mme. Justine Wegener, sang for the son of the former German crown prince, who was visiting here last week at the home of Rev. Dr. Pister.

Leonard Milarski, young pupil of Richard Czerwonky, played on April 9 in the Lyon and Healy Junior Artist Series. He was accompanied by Lada Bubenicek, pianist and student of Mme. Ella Spravka. Both young people gave a program at Bush Conservatory, April 16.

Junior students of Bernice Peck were heard in recital on April 10.

Alexandre Uninsky, Russian pianist, who had his major training with Professor Sergei Tarnowsky, recently won the International Chopin prize at Warsaw, Poland. America will hear him next season.

CHICAGO MUSICAL COLLEGE NOTES

Students of Dr. Wesley La Violette were presented in a recital at the Little Theatre,

April 18, at which time they played their own compositions.

Miriam Ulrich, artist-pupil of Edward Collins, played a group of piano solos, April 20, for the Mu Phi Epsilon spring musical and luncheon.

Frances Frothingham, piano and harmony teacher, played a program of her own compositions at the Oxford Piano Teachers' Guild, April 8.

The Chicago Club of Women Organists entertained the Illinois chapter of the American Guild of Organists and the Illinois council for the National Association of Organists, at a program given in the Kimball Organ Salon, April 11. The guest artists were Helen Morton, organ student of Charles Demorest, and Karl McGuire, piano pupil of Lillian Powers.

Nathan Lane Black, pupil in organ of Helen Greenbaum, has been appointed organist and choir director of Quinn Chapel of the A. M. E. Church, Chicago.

Betty Trowe, from Casper, Wyo., pupil of Glenn Dillard Gunn, played a group of piano solos at the Whiting, Ind., Woman's Club, April 5.

Rob Olson, concertmaster of the La Grange High School Orchestra, and Ellen Ridley, assistant concertmaster of the orchestra, were chosen to represent their school at the National High School Orchestra sectional meeting in Cleveland, O. Both Mr. Olson and Miss Ridley are studying violin with Anna Webb, member of the faculty.

Edward Maley, pupil of Anna Webb, is concertmaster of the Argo High School Orchestra and has been chosen to play at a sectional contest of violinists being held in Dundee, Ill.

Sally Feldman, of Tulsa, Okla., and at present scholarship pupil of Edward Collins, has been making many appearances in the musical circles of Chicago this spring. Her March engagements included the following: Albany Park Ladies Aid, a banquet of the Rebecca Lodge at Albany Park, a Y. M. C. A. musicale and a musicale of the Northwestern branch of the Council of Jewish Women. Miss Feldman holds the Carl D. Kinsey scholarship for piano. This is the third scholarship she has won at the college.

Grace Nelson, artist-pupil of Rudolph Ganz, has been appearing as soloist for numerous musical events in Chicago this spring. Among her engagements was an appearance as soloist with the Women's Symphony Orchestra of Chicago, at which time she played the Liszt E flat major concerto. On March 10 Mrs. Lemuel Cushing gave a tea at her home in honor of Miss Nelson, and on March 7 Miss Nelson was soloist at a musical, tea and reception at Curtis Hall to welcome the new French Consul, M. Weiller.

High school pupils of Viola Roth, dramatic art teacher, gave a recital in the Little Theatre, April 1.

JEANNETTE COX.

N. Y. U. Orchestral Society Gives Concert

The Orchestral Society of New York University, John Warren Erb, conductor, recently gave its alumni concert in the auditorium of the education building of the university. This organization, which comprises about 100 members, offered a program consisting of the overture to Mozart's Magic Flute; Beethoven's Pastoral Symphony; Rimsky-Korsakoff's Danse Lithuanienne; and a Capriccio in moto perpetuo for violin choir by Paul Stoeving, of the New York University faculty. Mr. Erb's players performed this music in fine style, alert to their conductor's commands and technically meticulous.

OBITUARY

Richard Specht

The distinguished Viennese musicologist, Richard Specht, died recently at the age of sixty-two. He was the author of books on Beethoven, Brahms, Gustav Mahler and Richard Strauss.

Mrs. Alice Howard

Mrs. Alice Howard, mother of Kathleen Howard, formerly of the Metropolitan Opera Company, died in Paris on April 15. She was in her eighty-second year. Mrs. Howard is also survived by a daughter, Marjorie Howard, of the Paris staff of Harper's Bazaar, and Cecil Howard, sculptor.

Ross David

Ross David, at one time a prominent member of the famed Bostonians and also associated with the American Opera Company, died at his home in New York after a prolonged illness. He was seventy years old.

Mr. David became an eminent vocal instructor in New York, and was the teacher of Margaret Wilson, daughter of the late President. He was a native of Trenton, Mich., and received his initial musical training in England, where he also appeared in grand opera. For many years Mr. David

ulous, displaying especial excellence in the fusion of the various tone elements and the dynamic gradations. The Beethoven symphony was worthily played, with skillfully delineated melodic line and a robust tone proper to the rustic nature of the themes. A large audience accorded Mr. Erb and the orchestra much merited applause.

M. L. S.

All Ready for New York Music Week Contests

The New York Music Week Association vocal contest opens at the Biltmore Hotel (Room 128) on April 25, continuing through April 26. Wood-wind and brass ensembles will compete at Steinway Hall on April 27, and the same evening contests in piano will be held at Roerich Museum. Violinists are to compete at Steinway Hall on April 29, and on April 30 out-of-town pianists meet at Steinway Hall. Detailed information regarding these auditions and those to be held in various New York boroughs may be obtained from the association headquarters, 152 West 42 Street.

Piano and violin judges serving in the various sessions of the contests include Albert von Doenhoff, Leslie Hodgson, Grace Hofheimer, Henry Holden Huss, Walter Charnbury, William L. Calhoun, Ellis J. Moss, Carl M. Roeder, Bernard Ravitch, Philip Mittell, Roland E. Meyer, Nicoline Zedler-Mix, Jacob Mestechkin, Anton Witke and Hans Lange. Vocal judges include George Fergusson, Wilfried Klamroth, Percy Rector Stephens, Clara Kalischer and Hildegarde Hoffman Huss.

Pearl Adams' Compositions Featured

Pearl Adams, composer, is presiding at the piano in five clubs of Washington, D. C., during the week of April 22-29, when ensemble works and song groups composed by her are programmed at the Women's Congressional Club, the Country Club, the Arts Club, the American University and the Hotel Willard. Chorus being heard are Night on the Dunes and Lancashire Road Song. The National Symphony Ensemble and John Edmund Caldwell, tenor, will share the program at the Congressional Club.

Althouse's Early April Engagements

Paul Althouse has been active during April. On the fourth he had a rehearsal in Philadelphia of the Guerrelieder; 6, a rehearsal in Boston with the Handel and Haydn Society; 7, a general rehearsal in Philadelphia; a performance of the Guerrelieder in that city the next afternoon and Saturday evening; Sunday, a performance in Boston with the Handel and Haydn Society; and a third performance in Philadelphia of the Guerrelieder on Monday evening.

Lhevinne for Salzburg Academy This Summer

Josef Lhevinne wishes to correct the impression that he is to be a faculty member of the Austro-American International Conservatory at Mondsee, Austria, this summer. Mr. Lhevinne is to teach at the Salzburg Academy, Salzburg, Austria, during the summer season, by special arrangement with the American Conservatory of Music, Chicago.

conducted summer classes in singing at Waterford, Conn., and for the past ten years he was director of the Inkowa Glee Club of New York.

He is survived by his wife, a daughter, his mother, two sisters and two brothers.

Dr. Frank E. Miller

Dr. Frank E. Miller, ear, nose and throat specialist, and medical advisor to many prominent singers, among them Melba, Tetrazzini and Caruso, died at his New York home on April 15 in his seventy-third year.

Dr. Miller, who won success as a specialist in his branch of the medical profession, was laryngologist at the Metropolitan College of Music in New York, and wrote numerous books dealing with the voice, its care, and vocal art science. He was also the inventor of an instrument which utilized the sounds from radio tubes in tuning them to the tones of the musical scale.

Dr. Miller is survived by his widow and two daughters, one of them Dr. Laura Miller.

Frances U. Woodman

Frances Urania Woodman, pupil of Edward MacDowell and Harold Bauer, died at her New York home on April 14. At the time of her death, Miss Woodman was music instructor in the Ely School, New York, a post which she had held for many years. Interment was at Amherst, Mass.



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LONDON.—Composers should be careful in the choice of their birthdays and death-days, so as to be sure of good, fat century years—at least if centuries are to the liking of immortals, which I doubt. Beethoven in 1927 and Schubert in 1928 were able to have their centuries "B.C." (before the crash). Poor Daddy Haydn, on the other hand, is out of luck to have been born two centuries ago this miserable year of disgrace. In London especially, the difference is a marked one. Beethoven and Schubert were "celebrated" in Queen's Hall with orchestras and choruses. Haydn we celebrate in a little obscure place in Westminster—a sort of would-be church, half underground—and with the performance of string quartets.

And yet this celebration has a ring of devotion and sincerity about it that some of the bigger affairs may have lacked. The Music Society, which sponsors this Haydn Festival, makes up in devotion and sincerity what it may lack in wealth, and the Kolisch and International string quartets, of Vienna and London respectively, have done their best to make the occasion memorable: five concerts within seven days, consisting not merely of Haydn quartets, but a whole progeny of quartets from Schubert to Alban Berg. Each concert began with a Haydn work, and ended with some work which without Haydn would have been unthinkable.

NO MUSIC STANDS NEEDED

String quartets, like individuals, have their youth, their prime and their decline. Just now in Europe the Kolisch Quartet seems to be at the apex of its prime. Four comparatively young men, with Rudolph Kolisch (Arnold Schönberg's brother-in-law) at the helm. The viola is a Lener, the cello a Heifetz, both familiar names in the hierarchy of strings. These four play with a concentration, a fanatical self-abnegation and a fervor for truth that are rarely equalled. They are outwardly remarkable for two things: they play everything from memory and their first violin sits at the right, for the simple reason that he bows with his left arm. (Kolisch, having injured his left hand in the war, promptly sat down and restudied the violin the other way.)

In this festival the Kolisch Quartet gave us the C major (Kaiser), B flat (Sunrise), and D major (Lark) quartets of Haydn, and each seemed more completely satisfying than the last. Nothing perfunctory, nothing casual here: we saw that in this category, at any rate, Haydn stands alone, and that even Mozart and Beethoven have no monopoly of "depth." But most enchanting of all, perhaps, was the playing of Schubert's D minor quartet (Death and the Maiden), while Berg's Lyric Suite left the listener gasping at the sheer virtuosity of treatment.

ALBAN BERG'S LYRIC SUITE

This work has been previously described in the Musical Courier. "Modern" as it is, it no longer holds any terrors to those slightly familiar with the Central European post-war idiom. It relies perhaps a little too much on sensual effect, and the composer of Wozzeck is at his mood-painting again. The arrangement of the movements is interesting: two pairs, each consisting of one slow and one fast, but while the fast movements become progressively faster, the slow ones become slower, so that one feels an increasing contrast and emotional tension throughout. The work and especially its performance had a resounding success.

The International Quartet, led by André Mangeot, contributed besides further Haydn quartets, one which Mozart dedicated to the older master (D minor, K. 421), and Debussy's op. 10. Altogether, as worthy a Haydn celebration as one could wish. Mention should also be made of the performance of a Haydn trio in G major, under the same auspices, in which the piano was replaced by the harpsichord, with a different and remarkably happy result. This, again, was offset by a modern work in the same genre, by Georges Dandelot. Like Berg's work for string quartet, it is in the form of a suite, its six movements being modern variants of old dances, with contrapuntal complications and attractive "modernisms" in the harmony.

TOO MUCH PAPA

Aside from this, "complimentary" inclusion of a Haydn symphony in recent orchestral concerts, a mass performance of the Creation, and a revival of his piano sonatas via radio, Haydn had to be content with

silent celebrations—in print. There has been a laudable tendency to amend the "Papa Haydn" legend of the musical histories, which seems to picture him as a dear old gentleman with a baby in each arm, one labelled "symphony" and the other "string quartet." Why this situation should have had a disparaging effect on Haydn's reputation is hard to tell, except with reference to the German proverb (by Wilhelm Busch):

"Vater werden ist nicht schwer,
Vater sein dagegen sehr."

Modern historical research having proved Haydn, not the father but a successful foster-father of these lusty babes, the public is invited to regard the old gentleman with intelligent appreciation rather than mere respect. And why old gentleman? Is it because the popular Haydn portraits picture him in advanced age, while Mozart's popular pictures always show him as an adolescent in lace garments? We are invited to discover that Haydn, too, had a youth.

How necessary all this is was proved at a children's symphony concert in honor of the bi-centenary, in which the conductor naturally told his youthful hearers that Haydn was the jolly good fellow of music, but that he was unable to portray the great human passions as his successors did. Proving once more that composers should be careful in the choice, not only of their centuries but their celebrants.

B MINOR MASS FOR THE MILLIONS

Orchestral concerts are drawing to a close, except for the continued activity of the B.B.C.'s orchestral forces, which have just combined with the National Chorus in an impressive performance of the B minor Mass of Bach, heard by a crowded Queen's Hall and broadcast throughout the land. The London Symphony, which we are assured will continue its activities next year (though nobody knows how), has made its last appearance of the season at Albert Hall, under the direction of Carl Alwin, with Elisabeth Schumann as the soloist. This concert drew the largest audience of the entire season, thus proving the extraordinary popularity of Mme. Schumann, which has not been equalled by a Lieder singer since pre-war days.

Another amazing fact was how her silvery voice carries through the vast spaces of this monstrous hall. Every tone rang out clearly to the remotest corner and—what is more—every syllable could be understood. She sang Mozart arias with orchestra, Schubert and Strauss songs with piano, and (alas) also selections from Johann Strauss' Bat. Mr. Alwin gave an excellent account of his conducting abilities within the limitations of a celebrity concert preceded by a single rehearsal. Particularly interesting was his version of Eugene Goossens' tasteful and skillful orchestration of a French suite (G major, No. 5) by Bach.

This concert, by the way, was the last of the Albert Hall celebrity concerts arranged by the late Lionel Powell. This does not mean, of course, that concerts will not be given in the hall by those who can afford to hire it. John McCormack's twenty-fifth anniversary concert, for instance, is to be held under the auspices of Leslie Boosey, who sponsored his first appearance at the Queen's Hall ballad concerts in 1907.

SIR THOMAS' REPUTATION PRECEDES HIM

Easter, which passed quietly in these parts, had its customary performance of the Messiah at the Albert Hall. It was given by the Royal Choral Society, under Dr. Malcolm Sargent. It was excellent, if traditional, the excitement over Sir Thomas Beecham's high-speed revival having died down. Great tales of Sir Thomas' American triumphs, by the way, reached these shores. "Our American cousins," says one report, "seem to be especially impressed by Sir Thomas' conducting without a score." Well, well, how soon we forget that Toscanini conducted the New York Philharmonic in London little more than a year ago.

PIANISTS ON PARADE

Two pianists have regaled us of late—Frederic Lamond and Elly Ney. Mme. Ney drew a crowded Wigmore Hall and surprised her hearers by the masculine vigor of her playing (especially in Beethoven's op. 110 and Schumann's Carnaval) and the genuine passion which inspired it. She is now evidently at the pinnacle of her career.

HOTEL MUSIC CONTEST

AMSTERDAM.—The management of our Hotel Carlton offers a prize of 1,000 guilders for the best popular composition for small orchestra (waltz or other light number) to last from four to eight minutes. The competing manuscripts must be forwarded to the management of the Carlton Hotel and reach there not later than June 1. The competition is international, with a jury headed by Willem Mengelberg, Bernard Wagenaar and Pierre Monteux. All manuscripts are to be sent anonymously under a motto, with a sealed envelope containing the name and address of the composer.
E. G.

Why, one may ask, do artists on this high eminence, after regaling their customers with the choice pieces in their repertoire, take them down to the bargain basement, to display the odds and ends and the patched-up "arrangements" that any clever amateur can play himself?

Lamond still commands esteem as a Beethoven player, though his halo of classic rectitude has been somewhat tarnished by the more vital and dramatic readings of Schnabel, who is now not only the acknowledged Beethoven authority, but the most popular pianist appearing in these isles.

BEETHOVEN'S "THIRTY-TWO"—PER PHONOGRAPH

Schnabel, incidentally, has at last been inveigled into making phonograph records, and both high and middle brow commentators are busy with their pens, speculating on the result. A Beethoven Society has been formed for the purpose of marketing the product with due dignity, ownership of the entire set of Beethoven sonatas and concertos being limited to members of the society. In other words, "all or nothing."

Needless to say, these records are not for ordinary consumption. None like them, we are told, were ever made, for Schnabel refused to be limited by the exigencies of the "machine," so there will be pianissimi which one will have to strain one's ear to hear and fortissimi that will come near bursting the diaphragm. But it is an attempt to render unto Ludwig what is Ludwig's, and damn the consequences. If it does nothing else, this will demonstrate the insoluble conflict of mechanism and art, which is a Good Thing.

CÉSAR SAERCHINGER.

New Opera Fails to Thrill Dresden

American Artists Appear

DRESDEN.—An opera entitled Dagmar, composed by Kurt Striegler, conductor at the Dresden Opera, was the only world première of this season here. The work was launched with all the pomp of a great première, the cast being the best that Dresden has to offer. Even the smallest roles were taken by excellent artists. Max Lorenz was the blonde hero and Marie Cebotari impersonated the delicate heroine, Dagmar. The book is harrowing and old fashioned, perhaps passé. The decorations, costumes and scenery were true to the traditions of Dresden premières. The composer conducted personally and the singers gave a brilliant performance, but notwithstanding their efforts the characters remained cold and lifeless and the real human interest was lacking.

AMERICAN PIANIST AND SINGER HEARD

Dresden is known to be a poor concert town and this season there have been even fewer concerts than usual, owing to the general depression. No artist of the season, however, has had better press notices than Maurice Gam, young American pianist, whose interpretations of Schumann and Schubert were highly appreciated by his enthusiastic audience and the music critics.

Mary Bell, of New York, gave a concert which was interesting because she sang early compositions of Arnold Schönberg. English and American songs completed her program which won for her much appreciation and applause.

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Eleventh Mozart Festival Given in Harrisburg

Ward-Stephens Presents Pinnacle Achievement

HARRISBURG, PA.—The Mozart Festival of 1932 was opened on April 7 in Grace Methodist Church, Harrisburg, Pa., when a chorus of 115 voices, under the direction of Ward-Stephens and assisted by Carol Deis, soprano, Paceli Diamond, mezzo-soprano; Earl Weatherford, tenor, and Herbert Gould, bass, gave the Mozart Mass in C minor.

From its beginning in 1921 as the May Festival, and continuing through the intervening years until 1928 when it became the Mozart Festival, this organization of lovers of choral singing has presented each spring a festival program of much merit. The Mozart C minor Mass was first sung in 1928, its premiere in its entirety in this country. Ward-Stephens had spent the summer of 1927 as an assistant in the studios of Lilli Lehmann in Salzburg, Austria. When he returned to this country, he brought with him the text of the Mass. The Mozart Festival chorus at once began a study of the work and this season marked the festival's fifth consecutive presentation of the Mass.

More than all else, the chorus sings with the very evident love of good music for itself. Mr. Ward-Stephens has built up a fine organization, which pays close attention to his baton and is musically in its interpretation. The balance of parts is excellent, the tone is one of beauty, and the difficulties of the different compositions sung throughout the festival were capably surmounted.

Preceding the singing of the Mass, Dr. Harry Rowe Shelley, American organist and composer, gave a brilliant performance of the Bach G minor Fantasia and Fugue on the memorial organ.

This was followed by the Bell Song from Lakmé (Delibes) sung by Carol Deis. It was by her singing of this song that Miss Deis won the 1930 National Atwater Kent Radio Audition award and her singing on this occasion was exceptionally attractive. Her voice is pure and flexible; her enunciation is clear, and the song gave unbounded delight to her hearers.

Opening with the Kyrie (which the chorus sang with deeply reverential tones) the

Mass, requiring all the intricacies of florid writings of Mozart, rose step by step to the climactic Agnus Dei. Probably the outstanding choral presentation was the double chorus, Qui Tollis in which the singers showed deep, emotional feeling. Miss Deis' singing in her main solo, Er Incarnatus Est, showed her technic to fine advantage.

Paceli Diamond, who this season made her second appearance in Harrisburg as a Mozart Festival soloist, was warmly welcomed and her delivery of the Laudamus Te, one of her triumphs of last year, again added to her laurels. The duet, Dominus Dei (sung by Miss Deis and Miss Diamond) is one of the most difficult portions of the Mass, with unusual demands as to range. The two voices blended excellently.

Earl Weatherford's trio, Quoniam, with Miss Deis and Miss Diamond; his solos with the chorus in Et in Spiritum and the solo quartet, Benedictus showed the vivid quality of his voice. Herbert Gould's only part in the Mass was in the Benedictus with the other soloists, and in this his voice was resonant and rich.

The program of April 8 was given by artist students of the Curtis Institute of Music in Philadelphia: Tatiana de Sanzewitch, pianist; Paceli Diamond, mezzo-soprano; and the Elbee String Quartet, named for the initial letters in the name of Louis Bailly, viola instructor in the institute. Members of the quartet are Lily Matison and Frances Wiener, violins; Virginia Majewski, viola; Adrine Barozzi, cello. Helen Croll was the accompanist for the soloists.

Miss de Sanzewitch plays with rich temperament, brilliant talent and power, as well as with facile technic. Her numbers were the Chopin Fantaisie, op. 49; Josef Hoffmann's Berceuse, op. 20, No. 5; and Fauré's Valse-Caprice. Miss Diamond was enthusiastically received, one group comprising songs in German, French and Italian and the second group of favorite songs in English. The Elbee Quartet's offering was the Haydn

quartet in G minor, op. 77, No. 1, played with excellent tonal finish.

For the April 8 evening concert the soloists were Messrs. Weatherford and Gould. These two artists, who had comparatively small parts in the Mozart Mass of Thursday evening's concert, were at their best in this recital of songs preeminently fitted to the style of each singer.

Mr. Weatherford's voice was especially delightful in Ganz' A Memory. His flexibility was also notable in Kountz' The Sleigh and he was recalled for an encore. In his interpretation of the Prize Song from Die Meistersinger, Mr. Weatherford sang with power and emotion.

Mr. Gould's solo group was widely varied. The songs were Tchaikowsky's Pilgrim's Song; Lemon's My Ain Folk; an Irish song, On My Old Side Car and the familiar Blind Ploughman by Coningsby-Clarke. The artist proved himself capable of many styles of singing and his voice was much liked. He responded to an encore. Mr. Gould also sang the Hans Sachs solo in the Wagner number in superb manner and with dramatic force.

The choral numbers Friday night were The Heavens Are Telling, from Haydn's Creation, with Sara Miller Hayes, soprano; Clarence C. Moss, tenor, and Robert E. Dilworth, Jr., bass, as the soloists; a group of three a capella songs; three Negro spirituals arranged by H. T. Burleigh; the chorale and finale from Die Meistersinger; selections from Verdi's Aida; and Verdi's Te Deum in C for double chorus. It was in this last chorus, the opening theme of which was announced by Mr. Dilworth, Jr., followed by Harry Etter, tenor, that the chorus registered most successfully. The two choral groups were perfectly balanced; the pianissimo parts were delicately effective; and the emotional content richly supplied.

Officers of the 1932 Mozart Festival were Mrs. John C. Kunkel, Jr., president; Robert H. Bagnell, first vice-president; Ernst P. Kiehl, second vice-president; Mrs. Mary P. Stannert, third vice-president; M. Geneve Ward, acting secretary; Henderson Gilbert, treasurer; Olive Sweigert, assistant treasurer. The trustees were: Mary Cameron, Robert E. Dilworth, Jr., Mrs. Lyman D. Gilbert, Mrs. Carl Heefner, Dr. J. Horace McFarland, Ray S. Shoemaker, E. Z. Walower and Ermine T. White. L. H.

Operas Chosen for St. Louis Summer Season

All But One of the Twelve Events Announced—A World Premiere Promised—Opera Guild Gives Its First Presentation

ST. LOUIS, Mo.—With one world premiere listed, but yet unannounced, J. J. Shubert, general production manager of the St. Louis Municipal Opera, has scheduled eleven of the summer's twelve events for the season which opens June 6. These are: Land of Smiles, Katja, Rose of Stamboul, The Last Waltz, Cyrano de Bergerac, The Riviera Girl, The Blue Paradise, The New Moon, The Desert Song, Sari, and Blossom Time.

The director is still making arrangements for the new work to be given and its title will be announced later. The order of production has not been decided upon yet, but arrangements for rehearsals have already started. The policy of past years will be followed, in that an attempt will be made to obtain the original members for the casts whenever possible. As usual, the chorus will be composed of St. Louis talent.

The St. Louis Opera Guild made its first public appearance at the auditorium of the Wednesday Club with a program headed by Cavalleria Rusticana, and finishing with Finiculi Finicula and Santa Lucia in elaborate settings. The soloists in the opera were Mrs. Hector M. Pasmazoglu, Atilie Arts, Pauline Baker and Gilbert Borreson. The guild has a chorus of fifty.

For the first time since its inception, the national Intercollegiate Glee Club Contest moved its base of operations from New York and brought this year's event to St. Louis. Washington University was host to the nine clubs which were winners in their district contests. The winner's cup went to the Pomona (Cal.) Club.

Before plunging into her summer duties as a member of the production staff of the St. Louis Municipal Opera, Edith Gordon gave a piano recital at the Wednesday Club Auditorium, April 18. Her program consisted of Beethoven's sonata (op. 57), Chopin's ballade in G minor, two études (op. 10, Nos. 5 and 12), nocturne in D flat and B flat scherzo. She brought the concert to its conclusion with Debussy's Feux d'Artifice and arabesque in E. N. W.

Cincinnati Orchestra Plans Announced

The 1932-33 season of the Cincinnati Orchestra will consist of twenty pairs of concerts to be presented under the direction of

Eugene Goossens on Thursday evenings and Friday afternoons at Emery Auditorium, beginning October 13. The personnel of the orchestra will remain practically unchanged. Among the soloists who have already been engaged are Goeta Ljungberg, Myra Hess, Leonora Cortez, Jeanne Duseau, Walter Gieseking, Nathan Milstein, Gregor Piatigorsky, Georges Enesco and Harold Samuel.

New York Theatre of Grand Opera Does Excerpts from Aida and Othello

On April 13 at the Roerich Museum, the New York Theatre of Grand Opera (formerly known as the Experimental Theatre of Grand Opera) gave excerpts from Aida and Act II of Othello, with orchestral accompaniments. Edward Ransome, of the Metropolitan Opera, sang the tenor roles in both operas, and his fine, robust voice rang out clean and clear in the auditorium. The artists in the casts, all splendid singers who did excellent work vocally and histrionically, included Maria Mikita (who replaced Josephine Paterno as Aida due to illness), Lillian Marchetto, Mario Cozzi, Alva N. Fedde and Alfred Fabiani. Adamo Gregoretto, founder, director and organizer of the company, is also entitled to praise.

During intermission, Kathryn Newman, possessor of a fine coloratura soprano voice, presented three songs with skill and artistry. It was a treat to hear this vocalist, and she should go far in the musical world. Miss Newman was heartily received and encores were demanded. Miguel Sandoval conducted the orchestra in both operatic performances and for Miss Newman's accompaniment. M. B.

League of Composers Opens Series in Worcester

The first concert of a series to be given by the League of Composers of New York at the Worcester Museum of Art, Worcester, Mass., will take place on April 24. The league will bring to Worcester outstanding works by living composers, in order to give the public a cross section of present day creative efforts in the musical field. Both conservative and radical tendencies will be represented in this series. A group of interpretative artists who are particularly familiar with the field of modern music are to present the programs. The opening concert is being given by The League of Composers Quartet and consists of the Ravel string quartet; Frederick Jacob's quartet based on Indian themes; and Louis Gruenberg's Indiscretions.

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MISCELLANEOUS MUSICAL EVENTS

CLUB ITEMS

N. F. OF M. C. TO CONVENE IN WASHINGTON, D. C.

The annual spring meeting of the board of directors and the national council of the National Federation of Music Clubs will be held in Washington, D. C., from May 9 to 15 in conjunction with the federal George Washington Bicentennial Music Week in Constitution Hall, sponsored by the National Federation of Music Clubs and the District of Columbia Federation of Music Clubs, with Mrs. Herbert Hoover as honorary patroness. The federation's headquarters will be at the Mayflower Hotel.

The program will include discussions pertinent to the interests of the federation, together with George Washington Bicentennial programs. Important speakers of the week include John Powell, Hon. William John Cooper, Olga Samaroff, Mrs. Ernest Hutcheson and Mrs. Arthur M. Reis.

On May 12 a luncheon will be held at the Mayflower Hotel with Mrs. Herbert Hoover, Olga Samaroff, Mrs. Ernest Hutcheson, Hans Kindler, Vladimir Rosing, Dr. F. A. Moss, William John Cooper and others as guests of honor. The winners of the federation scholarships will present the musical program. They are Helen Stokes, soprano; Earl Lipsey, baritone; Florence Frantz, pianist; Robert Wiedefeld, baritone; Elsie Craft Hurley, soprano.

In conjunction with the prospectus of the Washington meeting is the announcement of the National Young Artists' Contests, the finals of which will be held at the biennial convention in Minneapolis, Minn., in April, 1933. Seven awards of \$1,000 and \$500 and a New York appearance will be offered to the winners in seven classifications: piano, violin, cello, organ, woman's voice, man's voice, and an operatic candidate. The Schubert Memorial, Inc., will hold its competitions with the federation contests, giving two of the seven winners an appearance with a major orchestra in New York.

Information regarding these contests can be secured from Mme. Samaroff (1170 Fifth Avenue, New York) or from Mrs. Byrl Fox, (University of Michigan, Ann Arbor, Mich.).

HAARLEM PHILHARMONIC AIDS MUSICIANS

The Harlem Philharmonic Society (Mrs. E. M. Raynor, president) headed the list of clubs in New York during the recent drive by donating \$300 to the Musicians' Emergency Aid Fund. The money was presented on the occasion of a program given at the Hotel Astor. In addition to the check, the club donated the services of its protégé, Molly Gould, soprano, for the concert.

COÖPERATIVE OPERA CLUB

A performance of music by operatic composers, April 11, at Austrian Hall, New York, had Lois Bodgar as manager, with Elizabeth Oesfeld, musical director. Sixteen vocal and instrumental solos and ensemble numbers made up the program.

COMPOSITIONS BY PEARL ADAMS FEATURED

Five songs by Pearl Adams were featured on the New York State Federation of Music Clubs program, April 7. They were The

New Ships, At the Other End of Day, Sea Wind, Night on the Dunes, and The Challenge; sung by Rita Sebastian. Lucie Harang, mezzo-soprano, and Arthur Van Haelst, baritone, recently sang several Adams songs at the Women's University Club, New York.

MU PHI EPSILON WIDELY REPRESENTED

Mu Phi Epsilon is a national honorary musical sorority for junior and senior students in accredited music schools and departments of music in colleges and universities, and for graduates and professional musicians who meet the membership requirements of the sorority. Headquarters are main-

pieces were by Schumann, Chopin and his own scherzo in D major (manuscript). He was also heard in organ solos at the First Presbyterian Church performing works by Franck, Bach, Beethoven, Widor and his own intermezzo (manuscript).

VERDI CLUB WELCOMES BEATRICE RAPHAEL

Beatrice Raphael, official accompanist for some years of the Verdi Club, was welcomed by members in that capacity at a recent performance of Carmen's Dream, arranged for and sung by Cecil Arden at the Hotel Plaza, New York.

MCCLURE-STITT SONGS TO BE HEARD

Songs by Margaret McClure Stitt, Cincinnati composer, will be heard April 23-28 at the convention of American Pen Women, Washington, D. C.; the interpretations by Mrs. Ralph Hill. Mrs. Stitt's songs will also be sung at the Hotel Willard, The Women's Club, The Art Club, and Chevy Chase Women's Club.

Press Comments

IGNAZ FRIEDMAN

So few great artists have visited Mexico City for such a number of years, that the music loving public turned out *en masse* for Ignaz Friedman during his recent visit. Of the visit Antonio Gomezanda, Mexican pianist and composer says: "The cultured Mexican public was so pleased and thankful to Mr. Friedman for his artistic visit, that it is hoped the illustrious Polish pianist will take with him a grateful memory of Mexico, where he is justly understood and where he leaves a legion of admirers."

CHARLES KING

Charles King, pianist-accompanist, recently returned from a three weeks' tour of Iowa, Nebraska, Oklahoma, Kansas and Texas. Mr. King, with Frances Block, contralto, and Mary Becker, violinist, gave fourteen concerts, ten of them at state teachers colleges and universities. In Waco, Tex., the Becker-Block-King Trio played on the Baylor University Artist Course, March 21, the series being closed by José Iturbi on March 31.

The Wichita (Kan.) Eagle said of Mr. King: "... equally gratifying both as soloist and accompanist. His playing of Debussy's Gardens in the Rain proved his ample technique and poetic interpretative ability." A press report of the pianist's playing at Southwestern College, Winfield, Kan., read: "... plays with a clean and clear technique, colorful contrasts in tone, and with thrilling rhythmic effects."

BARBARA LULL

The Baltimore News reviewed Barbara Lull's recent appearance as soloist with the Baltimore Orchestra, when she played the first performance of a concerto, still in manuscript, by Howard Thatcher: "Barbara Lull, the young virtuoso from California, in-

tone, skillfully handled and deserving of the appreciation the audience accorded. The two joined in Tutti i Fiori from Madam Butterfly and Eugene Hildach's A Passage Bird's Farewell. M. L. S.

ALEXANDER MALOOF

Sam Kiani, sixteen-year-old pianist and pupil of Alexander Maloof, gave a recital recently at his teacher's studio in Carnegie Hall, New York, before a good-sized audience. He played in an able and erudite manner a group of Chopin, Spanish pieces by Lacuano, and compositions by Mr. Maloof. M. B.

W. WARREN SHAW

Martha Roberts, soprano pupil of W. Warren Shaw of New York and Philadelphia, has been singing over WEA for the past five weeks. Katherine Rossi, another Shaw pupil, has been engaged for the soprano role in Evangeline, a new opera by an Italian composer, to be given first in concert form at the Metropolitan Opera House, Philadelphia, in May. Gigli is cast for the tenor role.

BARONESS VON KLENNER

Two artist-pupils of Baroness von Klenner—Lucille Brodsky and Vivian Hoffman—contributed their services at the Bowery Mission, New York, in March, singing solos and duets; their teacher played the accompaniments.

CLAUDE WARFORD

Claude Warford announces three partial scholarships in voice for his course of summer study in Paris. This will be his seventh annual summer session in France.

interpreted the violin passages with a tone of notable sweetness, increasing in technical ardor as the work progressed, and accomplishing her double-stops and cadenzas with accuracy and brilliance." The Baltimore Sun: "A young woman whose violinistic attainments impressed those who heard her last spring in recital, Miss Lull proved an able concert player, with a pure, limpid tone, intelligent grasp of a new work, honesty in technical equipment and a sensitive alertness."

ELSA MOEGLE

Elsa Moegle, harpist, "won the plaudits of an enthusiastic audience" ran The Hudson Dispatch, Union City, N. J., "sharing the spotlight; she painted musical pictures of delicate tints and moods." On March 7 Miss Moegle was heard at the Rutgers College reception; and April 1-2 she played at the Juilliard School concert. The New York Staats-Zeitung referred to her playing as "a pleasant surprise in a recent Town Hall concert; she has complete command over her difficult instrument." The Schweizer Zeitung praised her as "an artist of great talent, interpreting with animation, dash and musical temperament, coupled with technical clearness."

CONCHITA SUPERVIA

The critic of the Gazette de Monaco, reporting on Conchita Supervia's recent appearance as Carmen, at Monte Carlo, writes: "The single announcement of the news that the marvelous Supervia was to appear sufficed to attract a distinguished throng from all parts of Europe. I believe we saw on Thursday evening one of the most elegant audiences of the season—with gorgeous clothes and jewels in abundance."

"One must recognize Supervia as a unique and admirable person who surpasses the power of description. She is not just an artist playing a role. She is Carmen incarnate—for the supreme pleasure of our eyes and ears. Supervia is wholly Spain. She is the most beautiful artist ever to interpret this Bizet work. If Carmen did not already exist, it would have to be written for her. Only she can give the full measure of its innumerable talents. It is difficult to find words worthy of describing this brilliant Spanish artist. To the brilliance of her voice, the flexibility of her interpretation, she adds a beauty of face and figure, and the most diabolically expressive eyes I have ever had occasion to see."

JOSEPH SZIGETI

Immediately after Joseph Szigeti's return from his sixth tour of the United States, he gave a whirlwind round of sixteen concerts in Great Britain, appearing as soloist with the leading orchestras in London, Manchester, Liverpool and Glasgow. Ernest Newman in the Sunday Times said he "played superbly"; and Neville Cardus, writing in the Manchester Guardian, had it that "for sheer musical style and feeling Szigeti must surely be the first of living violinists."

"We are often tempted to moan," he continues, "about the glories of the past in these days; about the departed splendors of Paganini, Joachim, Sarasate, Ysaye and the rest. The young moderns of this despised age may with justice point to Szigeti and ask whether he is not great enough to stand the most exacting and awful comparisons." The critic of the London Daily Telegraph, a violin specialist, comments on one of the concerts as "a magnificent exhibition of violin playing," being seconded by Constant Lambert (one of England's younger successful composers) who, in the Revere, marvelled at the artist's "astonishing display of virtuosity." "Superb violinist" (Daily Mail); "second to none" (Evening News); "supreme artist" (Birmingham Post); and similar epithets by eminent critics appeared all over England.

After less than a week's respite in his Paris home, Szigeti started a series of continental engagements in Berlin, which took him to Essen, Duisburg, Frankfurt, Vienna, Budapest and elsewhere. In Vienna he appeared with the Philharmonic and Krauss.



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EDWIN GRASSE PLAYS FOR LIONS CLUB

Edwin Grasse, blind violinist, organist and composer, recently gave a recital before the Lions Club, Beaver Falls, Pa., playing violin works by Pugnani, Beethoven, Tartini, Sinding, Sarasate, and Grieg; his piano

STUDIO NOTES

HILDA GRACE GELLING

Hilda Grace Gelling presented her pupils, Rachel Payntar, soprano, and Mollie Oliphant, mezzo-soprano, in recital, April 9, at the New York studio of Percy Rector Stephens. Miss Payntar's numbers included songs in French by Reynaldo Hahn, Pierné, Cesar Cui and Delibes and an English song by William Stickles, Kathleen Lockhart Manning and Victor Harris. She revealed a well-schooled, pliant voice of pleasing quality, winning warm applause. Miss Oliphant sang Lieder by Schubert, Rubinstein and Strauss, songs by Richard Hageman and Mrs. H. H. A. Beach, Grieg's My Johann and an Old Highland Melody, displaying throughout a voice of full and expressive

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Lauritano and Crawford Heard at Juilliard School

Inez Lauritano, violinist, and Robert Crawford, baritone, who gave a joint recital at the Juilliard School, New York, on April 13, are both American born artists. Miss Lauritano is a native of New York. She began to study the violin at the age of four, and when only seven she toured the United States, playing eighty concerts in many of the large cities. In the past few years her New York engagements have included appearances at Town Hall and Carnegie Hall and a recent recital during the current season at The Barbizon. Miss Lauritano has studied under Efrem Zimbalist, the late Leopold Auer and more recently with Louis Persinger.

Robert Crawford was born in Alaska and came to the United States to complete his education at Princeton University. Having always showed aptitude for music, he had studied the violin and piano, and while a student at Princeton he took up voice. In his junior year he became assistant director of the Glee Club, musical director of the Triangle Club and conductor of the University Orchestra. Following his graduation, Mr. Crawford was awarded a scholarship in Fontainebleau, France. He returned to America to accept a Fellowship in the Juilliard Graduate School, where he received three years' vocal study with Francis Rogers. Mr. Crawford is director of the Newark Music Foundation and of the Bach Cantata Club, both of Newark, N. J., and is director and conductor of the Newark Symphony Orchestra. Meantime he continues as musical director for the Princeton Triangle Club. For the past four summers Mr. Crawford has sung roles with the Chautauqua Opera Company at Chautauqua, N. Y.

Ralph Leopold Plays at N. Y. U.

Ralph Leopold, pianist, recently fulfilled several engagements at New York University. He gave recitals on April 4, 5 and 6 before three different assemblies, sophomores, freshmen and seniors respectively. The program included compositions by Mendelssohn, Arensky, Olsen, Scriabin, Chopin, Sauer and Leschetizky.

On April 5 Mr. Leopold gave a recital with explanatory remarks on Wagner's Tristan and Isolde for the class of music appreciation at New York University. In addition to playing the motives, he performed his own transcriptions for piano of the prelude and first scene of Act II, the Love Duet and Brangäne's Warning from Act II, and the Liebestod from Act III.

Spring Recitals at Mannes School

The annual spring student recitals at The David Mannes Music School, New York,



PRINCIPALS IN THE FORTHCOMING OPERAS AT THE JUILLIARD SCHOOL.

Florence Vickland and Raymond Middleton take the roles of Countess Suzanne and Count Gil in Wolf-Ferrari's *The Secret of Suzanne*. At the left is Ruby Mercer, who is to sing Donna Rosaura in the American premiere of Malipiero's *The False Harlequin*. Both operas are to be presented by the Juilliard Opera School, April 28, 29 and 31, in the Juilliard Concert Hall, New York.

begin the middle of April and include three special evening concerts, a two-weeks' series of afternoon recitals and several solo recitals by advanced instrumentalists.

The three special concerts are the annual program, April 27, of the Senior String Orchestra under Paul Stassévitch, and with assisting soloists; a recital by students of from six to sixteen years of age on May 4; and one by advanced instrumental and vocal students on May 11. On April 18 Arthur Dann, pianist, a pupil of Newton Swift, was heard in a recital, playing sonatas by Mozart and Schumann and pieces by Bach, Brahms and Chopin.

Pomona College Wins National Glee Club Contest

St. Louis, Mo.—Entering the final competition in the collegiate glee club field as a representative of the California sectional territory, Pomona College, enrolling 700 students, won the sixteenth annual contest with a score of 218.4 points. Yale University, scoring 209.2 points placed second; and Penn State College was third with a total of 206.2.

Other clubs competing were: New York University, winner of the 1931 contest; University of Rochester, New York State winner; Denison University, winner Ohio state contest; Oklahoma University, winner Missouri Valley contest; Monmouth College, winner Central Illinois contest; Washington University, Host Club, St. Louis.

Judges of the intercollegiate contest were Edgar Nelson, of Chicago; Harold S. Dyer, of the University of North Carolina; and Alexander Grant, of the University of Colorado. H.

Music Notes From Coast to Coast

(Continued from page 27)

huge audience listened to the performance given by three hundred people. Dr. Ernest MacMillan was conductor; Dr. Healey Willan was at the piano; Richard Tattersall, at the organ; and there were two orchestras. Campbell McInnes sang the role of Christus and Mr. Lautner that of Narrator. Dr. MacMillan's command of the entire work was magnificent and we doubt if a better performance of *The Passion* has ever been given in Canada.

The second evening concert this season of the Toronto Symphony Orchestra was given in Massey Hall on March 30 with Dr. Ernest MacMillan conducting and Mieczyslaw Munz, pianist, as soloist. This young artist comes to Toronto every season to play with the Toronto Orchestra. This concert was the last of the season's series of a most successful year under the new conductor, Dr. MacMillan. A. J. C.

WHITE PLAINS, N. Y.—On April 3, the combined Westchester orchestras were presented by the Westchester County Recreation Commission in a concert at the County Center. The orchestra is comprised of units from Mount Vernon, New Rochelle, White Plains, Rye and Yonkers, numbering two hundred performers, mostly youthful and of both sexes.

It was gratifying to see the interest evidenced by the large crowds which attended. Naturally, an orchestra of this size recruited from separately drilled units and with such youthful average, could not be judged as a

professional orchestra. Yet, at times they compared most favorably with some professional performances. Their attacks were generally unified and there was good tonal quality, particularly in the string sections, which, however, predominated heavily. The Gluck overture moved smoothly, and the Luigini Egyptian ballet music had color and rhythm. Other numbers were by Schubert, Grieg and Grainger. The conductors were Frank Dooley, Yonkers; Louis Green, Mount Vernon and White Plains; Siegmund Grosskopf, New Rochelle; Dayton Newton, Rye; and as guest conductor, Percy Grainger.

When Grainger came in to conduct the last group, he was enthusiastically welcomed, the orchestra rising in special acknowledgment. Three of Grainger's numbers were played: Spoon River, Irish tune from County Derry and Shepherd's Hey. Spoon River, with its local colorings, and rhythmic qualities, pleased particularly. In this, Grainger was assisted by Mrs. Grainger playing staff bells and xylophone and Leonice B. Hunnewell at the organ. Westchester, and particularly White Plains, takes great pride not only in Mr. Grainger's being a resident here, but in his active and helpful interest in all the community music. E. H.

Bainbridge Crist Songs Featured

Bainbridge Crist, composer, was represented on the March 31 program of the Massachusetts State Federation of Women's Clubs conference in Boston by two of his songs, sung by Eileen Grogan, contralto, and followed by an address in which Mr. Crist spoke on the Fallacious Theories Regarding Voice Production.

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Tex., during her recent tour in the South.



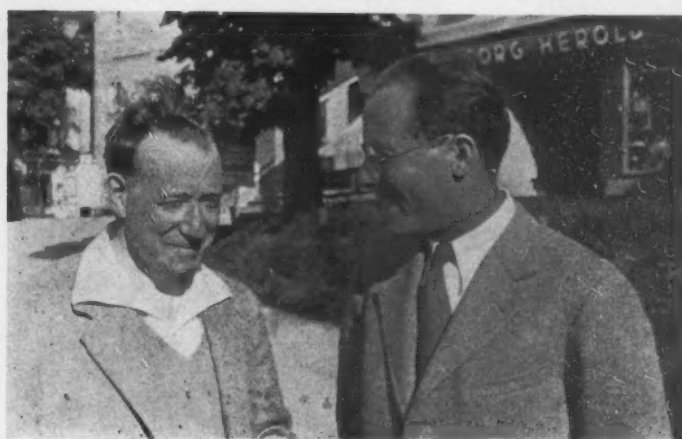
JACQUELINE SALOMONS,
young French violinist, on vacation at
Hossegor, France, following a long tour
of this country as assisting artist to Gigli.



VINCENZO CELLI,
ballet master and first ballerino of La
Scala, as he appeared in the ballet, *Vecchia*,
Milano.



GRACE FISHER,
American soprano, with Titta Ruffo at left and Sirota, their accompanist, after a
concert in Madrid, during their tour of Spain.



EMANUEL FEUERMANN (right),
German cellist, will make his first American tour next fall. He is shown with
Siegfried Hearst.



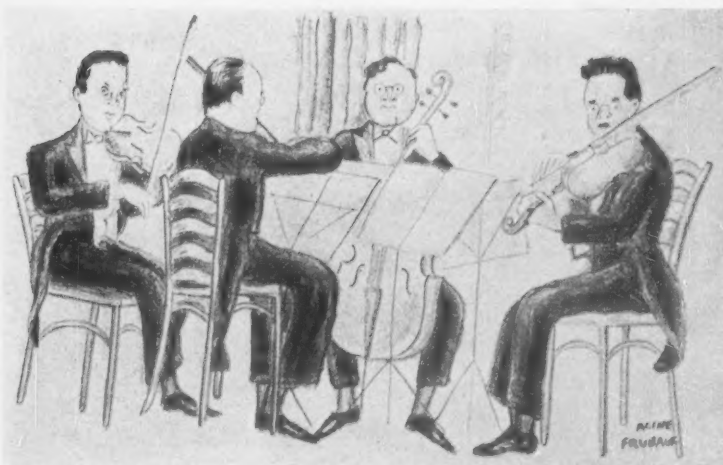
GIUSEPPE BENTONELLI,
American tenor, now in Italy, is continuing
to tour the country. A recent performance
was his interpretation of Mario in *Tosca*
at Vercelli when the Scala soprano, Bruna
Rasa, was his protagonist.



ALBERT COATES
with Shura Cherkassky in London. (Photo
© Irish Times)



GRACE MOORE'S
six radio broadcasts have been extend-
ed to ten appearances, which will keep the
soprano in New York until July. Between
now and then she will fulfill concert en-
gagements, thus rounding out the most ac-
tive season of her career. In July Miss
Moore will go to her villa on the Riviera,
after which she will visit Spain with her
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